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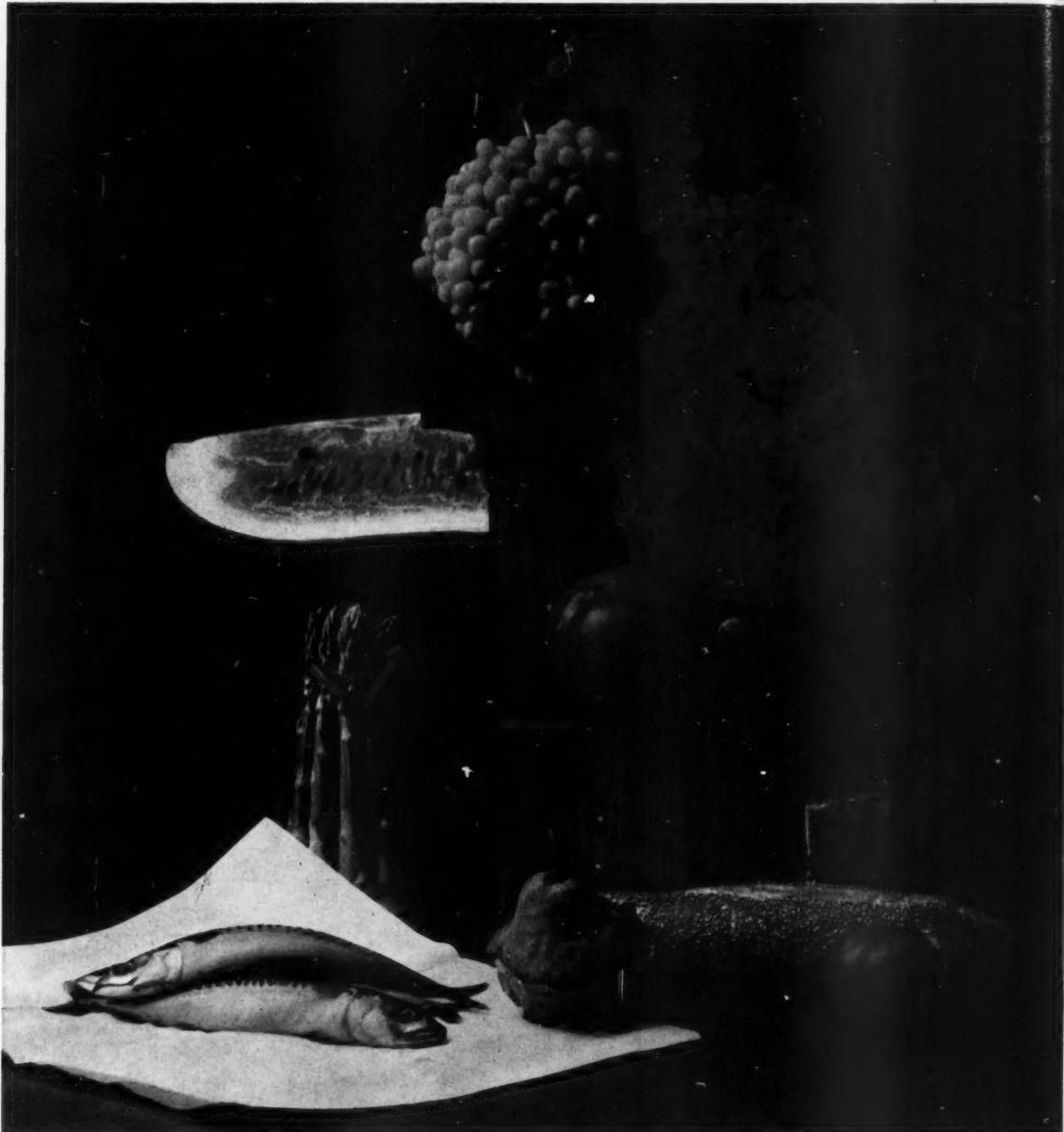
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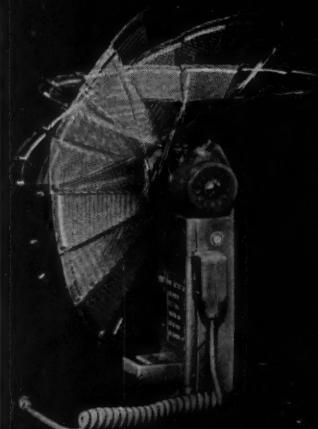
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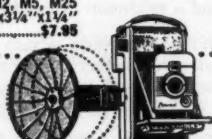
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# modern PHOTOGRAPHY

FEBRUARY 1960, VOL. 24, NO. 2

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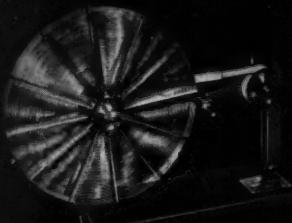


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# NIKOR

## Coffee Break WITH THE EDITORS

### THIS MONTH'S COVER . . .

What's inside single-lens reflexes indeed! In the one we show it's pretty model Rita Egan, who remains unruffled when her image is bounced off the rapid-return mirror and bounced once again through the viewfinder pentaprism, but can't resist laughing when the mirror flips up and her image is ungallantly flung upside-down onto the film plane. All this imaginary maltreatment was the work of Leonard Balish, who took the photographs, and of art director Ernest Scarfone, who put them together.

### JOURNALIST JOURNEYS . . .

The story behind the story on Russian photographers (see page 88) is, we think, quite dramatic—since it ranges over eight months in time and nearly the whole way around the world in space.

It started way back in March 1959. Picture editor Pat Caulfield discovered that Jerry Cooke was in the USSR and sent a cable asking if he'd be interested in doing a story on Russian photographers. The cable was sent to him at the Alma-Ata Hotel in Alma-Ata, a city in Soviet Central Asia not far from China. He replied from Samarkand, another city in Soviet Central Asia (not far from Afghanistan, this one), asking for further details.

Having found that it cost less to send a cable to Central Asia than to Western Europe, Pat Caulfield reasoned that it would not be extravagant to phone. She was right—a three-minute call cost \$12 on weekdays, \$9 on Sundays. We should also mention that for many years she had looked upon Samarkand as the essence of Oriental mystery and romance, and could think of nothing more exciting than calling Samarkand except actually going there. The following Sunday she picked up her phone, asked for a person-to-person call to Samarkand, hung up and waited, and then—anticlimax. "Samarkand is in a strategic

area," said the operator: "It's off-limits to foreign calls."

On the Monday a cable arrived from Jerry Cooke saying that he was now in Moscow, so next day Pat called him there—a comparatively simple matter involving one hour's wait and a relay through London. Thus Pat had some consolation for missing Samarkand, and Jerry got his "further details."

Next came an intermission, with Jerry back in the States waiting for the Russian photographers to send him pictures and information. Around the beginning of May he cabled Karolyov and Garanin at the magazine they worked for, *Soviet Union*: "Photos not yet received." On May 12 a cable arrived from one Bocharov of *Soviet*



ALAN SHAYNE

**Jerry Cooke, between journeys.**

*Union*: "Comrades Garanin and Karolyov have gone on an errand and will be back in Moscow at the end of May."

On June 13, back from his errand, Karolyov cabled Jerry: "Photos sent by airmail," and in due course there came a big envelope resplendent with 19 one-ruble stamps. Karolyov's covering letter was typed in English (*Soviet Union* is published in 16 languages).

(Continued on page 8)

### TOO HOT TO HANDLE?

A new regular feature will make its first appearance in the March issue of MODERN. "Too Hot to Handle" will give straight answers to questions that are rarely, if ever, aired in print. Is Y film better than X film? Is it true that Z camera is no good? If you have held back from asking questions like these because you thought them too hot to handle, here's your chance to send them in. Meanwhile, watch out for the first "hot" questions and answers in next month's MODERN.

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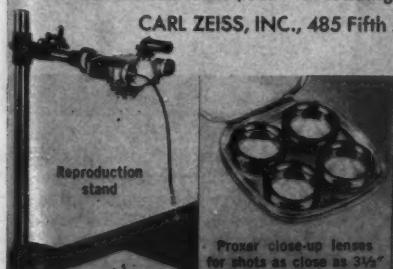
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## COFFEE BREAK

(Continued from page 6)

"I beg you," he wrote, "to excuse me for this involuntary delay which is due to prolonged and distant journalist journeys."

There was now another intermission while Jerry wrote his story. The fun began again early in October, when the story was definitively scheduled for MODERN's February issue and we needed to consult Jerry about some supplementary information. He happened to be on the point of leaving for assignments in Japan and Australia, so the best we could do was snatch a few minutes with him, fire off a couple of questions, and jot down an address in Tokyo where he could be reached for the next two weeks.

There followed some high-pressure airmail exchanges between New York and Tokyo—and matters were cleared up only just before Jerry packed his bags and went on the move.

After that, the Russian story settled down to a stay-at-home existence. As stay-at-home, that is, as any MODERN story—after all, the magazine is printed in Kentucky.

### SELLING THE FAMILY . . .

After John Wolbarst's 16-page opus on "The Quality 35mm Negative" appeared in our November issue, we re-



Here's a policeman.

He sings too.

And he takes photos.

ceived startling news from the West Coast. Our California-based advertising rep had read Wolbarst line-for-line, page-for-page, had become a ragging 35mm enthusiast, and had gone out and bought a 35mm camera. Biggest problem at MODERN: How to keep the brand he purchased a secret so the other advertisers he calls on won't boot him out of the office.

### ARRESTING ARTISTRY . . .

Officer Stephen P. Martin is a policeman in Bridgeport, Conn. Mr. Stephen P. Martin is an amateur photographer who specializes in tabletop work and has carried off dozens of camera club awards. And Steve Mar-

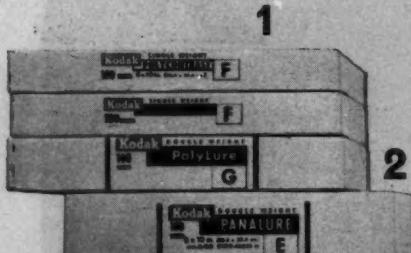
tin is a song-writer, banjoist, and singer who has appeared on big TV shows—Ted Mack's, for example, and Steve Allen's. All three are one and the same man (see pictures above).

In his official capacity, Steve Martin was for 16 years a motorcycle policeman. Then, a couple of years ago, he was injured in an accident and moved to a desk job with the Traffic Division.

As for those photographic awards, he happened to buy a 35mm Miranda one day in 1958, joined the Bridgeport Camera Club, and within three months won ten awards and became vice-president. In the following 12 months he won 36 awards and became president—the office that he holds today.

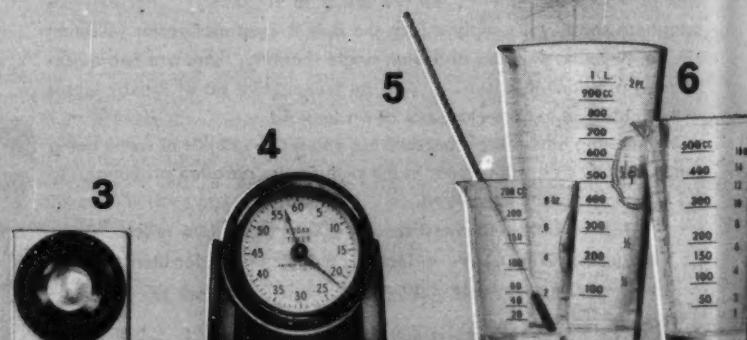
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Just about his favorite subject for tabletop work is glassware, so the photo shown *opposite page* (the one at extreme right) can be taken as typical—its title is "Glassware." Steve Martin took it on Plus-X film. He used bounce light from a 500W bulb. He exposed for 5 seconds (no speeding!) at f/16. He developed the film in X22. He took the print along to the Bridgeport C.C. and won first prize in their monthly contest.

If we were Steve Martin, it seems to us that we'd get confused as to whether we had a banjo, parking ticket, or camera in our hand. But judging by "Glassware," the multiple life he leads is no problem to Steve.

And anyway, it's nice to know of a policeman who's at home with cartridges (film), and barrels (lens), and cells (photo).

#### RANGE, RANGE ON THE HOME . . .

Apartment hunting? Want to find a simple way of comparing rooms for size without a lot of irksome pacing or tape-measure-wielding? Associate Editor Dave Miller, himself a recent apartment-hunter, solved the problem by taking his 35mm rangefinder camera along. All he had to do was to lean against two walls per room and range on the opposite walls. If he'd wanted ceiling heights, he could have lain on the floor, too.

## Contests

All students in junior and senior high schools in the United States and its territories may enter the 33rd **Scholastic-Ansco Photography Awards** competition. Cash prizes will be given to national winners, and regional awards will be gold Achievement Keys and Certificates of Merit. Ansco will award two Anscomatic Projectors as school prizes. The New York Institute of Photography will give a complete course in photography to the holder of the best portfolio of photographs submitted by a student in the 10th, 11th, or 12th grades. Closing dates vary with each region, beginning about January 14. A rule booklet with full information is available from Scholastic-Ansco Photography Awards, 33 W. 42nd St., New York 36, N. Y.

The 1960 **Kodak High School Photo Contest** will award 338 prizes totaling \$11,750 in cash awards. Entries may be submitted between January 1 and March 31, 1960. Pictures must have been taken since April 1, 1959. A new color section has been added to the previous categories of school activities, people, pictorials, and animals and pets.

Any high school student in the U.S., territorial possessions, or U.S. dependent schools abroad is eligible to enter the contest. Further details about it are available from Kodak High School Photo Contest, Rochester 4, N. Y.

Three Grand Prizes of \$1,000, \$500, and \$250 in equipment will be awarded to the winners of the **Exakta Camera Contest**. Exakta owners may enter the contest by presenting their ideas and suggestions for design innovations on the "Exakta of the Future" and by stating which Exakta features prompted them to select that camera. The contest is open until January 31, 1960. Entry blanks and information are available from camera dealers or from the Exakta Camera Co., 705 Bronx River Road, Bronxville, N. Y.

Entries for the **Third Minox Photo Contest** are due before August 31, 1960. Minox cameras and accessories will be given as prizes in the two divisions, business and pleasure. Entries must have been taken between September 1, 1959 and August 31, 1960. Entries and inquiries should be addressed to: Herbert Baker Advertising, Inc., 737 North Michigan Ave., Chicago 11, Ill. There is no limit on the number of entries in either division of the contest.

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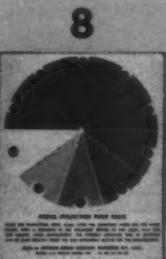
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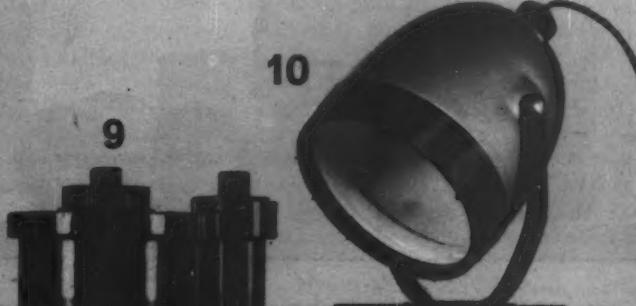
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# LETTERS TO THE EDITOR

## Too Many Stories?

Sirs:

May I add a fervent "amen" to the article on black-and-white films, by Lloyd Varden, which appeared in your May issue of MODERN PHOTOGRAPHY.

There is no question but that many, if not most, of the modern photographers are obsessed with film speed and other photographic curiosities rather than with producing fine quality photographs. Photojournalism has become confused with fine photography. The type of photographs which appear in all the magazines we see, but especially in *Life* and *Look*, are not representative of fine photography, but rather of good pictorial story-telling. There is a great difference which most photographers have failed to recognize.

Unfortunately, your own magazine, and others of a similar type, to a great degree, are responsible for this trend.

Perhaps you are defenseless and must go along with the times, but at least fifty percent of the photographs you reproduce are, from a technical standpoint, poor photographs. A shot by Hank Parker, on page 82 of this same issue (May 1959) is an example: it has nothing to recommend it other than the fact that it is a photographic curiosity and it should be an illustration of what the amateur photographer should strive to avoid. Rather, the connotation is that this is some photographic achievement.

I suggest that you keep Mr. Varden at hand. His influence should be broadened.

Stamford, Conn. Howard P. Beever

*—We agree with Lloyd Varden. Our own particular argument with photojournalism is that it often uses the ruse of expediency to turn in grainy, poorly focused pictures. It doesn't have to be*

that way—except in a few, isolated cases. A little more care would produce a much happier result. However, Hank Parker's high-key picture is an example of excellent studio technique. Effective high key requires much more skill and planning than a straight, normal exposure and run-of-the-mill printing approach. He turned what might have been a rather prosaic photograph into an exciting study.—ED.

## No Wasted Words

Sirs:

Recently, *Harpers* wrote an article on today's wishy-washy book reviews and reviewers. Take a look!

Your review of *Wedding Photography Guide* is delightful—the first sentence is a masterpiece.

Green's Farms, Conn. George Cardozo

*—We regret to inform reader Cardozo that our opening, "One of the most ghastly books to cross our desk in some time," is no sentence at all—lacking a verb. It is an exclamation of total horror which we could apply equally well to many photo books. And we will call 'em what we think 'em, verbs or no.—ED.*

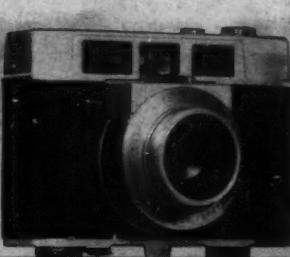
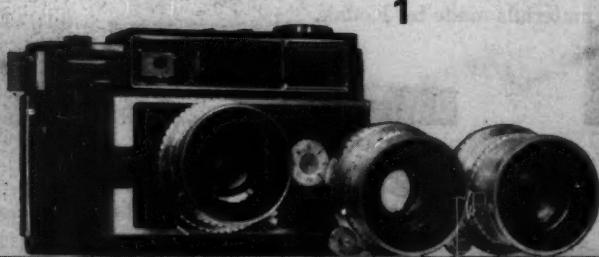
## An Inspiration

Sirs:

Alright! Alright! Show me up, I don't care! After reading your latest

THE MORE YOU KNOW ABOUT PHOTOGRAPHY...THE MORE YOU WILL COUNT ON KODAK

## For 35mm versatility...



**1. Kodak Signet 80**—the expert's camera that does everything so easily. You're versatile with the Signet 80—because the fast 50mm rare-element f/2.8 Kodak Ektanar Lens interchanges instantly with a 35mm wide-angle or 90mm telephoto.

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Single-stroke film advance. Plus full family of photo aids. Kodak Signet 80 Camera with 50mm f/2.8 lens, \$129.50.

**2. Kodak Automatic 35 Camera**—for new creative freedom. You get a new kind of picture-taking pleasure, new freedom to concentrate on pictures, with the Kodak Automatic 35.

The fully automatic electric eye meters the light, sets the lens aperture, gives you automatic range from f/2.8 to f/32 for films

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Plus: Fast single-stroke film advance. Projected luminous-frame finder. Fast focusing by zones. Only \$84.50.

**3. Kodak Pony II Camera**—simple-to-use 35 for young photographers. Features fast 44mm f/3.9 lens, EV settings, zone focusing, Kodalite flash fittings, large optical finder.

Lowest-priced Kodak 35 camera of all at \$29.50. See the Kodak Pony II Camera at your dealer's.

Discovery, I turned pale, my thoughts swirling through my brain, and then the inevitable muttering. *A boy my age making professional headlines in MODERN?* I read it again and I became ashamed of myself. So, I'll just dust off my Exakta and purchase a couple of rolls of film and shoot!!

Here's hoping I make your headlines some day.

New York, N.Y. Arthur Burton, Jr.

—*Talent, not age, counts with MODERN's editors. Reader Burton refers to Discovery No. 47, 19-year-old David Batchelder, November 1959.*—ED.

### IN NEXT MONTH'S MODERN

Victorian candid photography: the work of Paul Martin.

#### Only Human

Sirs:

Mr. Raphaelson's story on page 72, September 1959—let's have some more. This is not only a funny tale which takes us all back, in memory, to similar situations, but is educational as well. It's a humorous lesson in photography. . . . It's a stopper. I mean by that, it becomes slightly boring to read

about these experts who never make a mistake. Sometimes a picture is printed which, if it were mine, would be criticized for some obvious error but, being by some infallible pro, has only the good features emphasized.

Speaking, or writing, of Eisenstaedt as Mr. R. did in his article, I remember reading of Mr. Eisenstaedt being sent by *Life* to photograph Mr. Wright—recently deceased, nationally known architect. Mr. Eisenstaedt exposed 3 rolls of film, either 60 or 108 pictures to get one. Maybe he should write a book on that assignment.

Sounds like sour grapes? Well, I mean, it's only human to err.

Congratulations to Mr. Raphaelson for his sense of humor.  
Westchester, Pa. R. C. Graham

—*When Eisenstaedt went to see Wright, he had no idea of how many photographs would be used, whether they would be vertical or horizontal, or if the picture or pictures had to show Wright standing, sitting, or at a drawing board. That's why he shot several rolls of film. Incidentally, Eisenstaedt showed us all his contact sheets. There were many, many good photographs—any one of which could have easily been used in any magazine in the country. Also, not one was badly exposed or out of focus. And that's something one rarely sees in the average contact sheet of many top men.*—ED.

# SALON Calendar

#### 8TH INT. SALON OF PHOTOGRAPHY, PHOTOGRAPHIC SOCIETY OF ALICANTE, Alicante, Spain

Closes: January 15

Exhibit: February 15

Fee: No charge

Entry Forms: Sociedad Fotografica de Alicante, Apartado de Correos 282, Alicante, Spain

#### \*1960 INT. COLOR SLIDE EXHIBITION PICTORIAL PHOTOGRAPHERS OF AMERICA, New York, N.Y.

Closes: Jan. 13

Exhibit: Feb. 4-17

Fee: \$1 (pictorial slides only)

Entry Forms: Mrs. Edna Soracy, 23-57 21 St., L. I. C. 5, N. Y.

#### \*3RD WICHITA INT. PHOTOGRAPHIC EXHIBITION, Wichita, Kansas

Closes: May 11

Exhibit: June

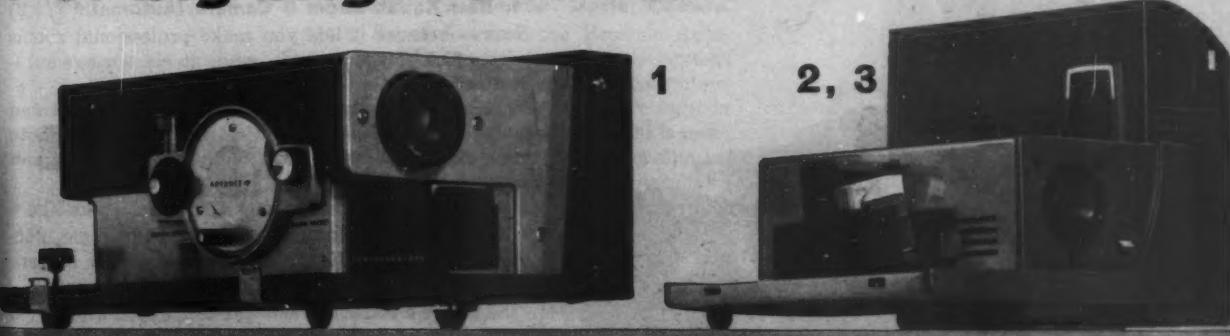
Fee: \$1.25 slides,

\$2.00 prints

Entry Forms: General Chairman, 619 N. Ridgewood, Wichita 8, Kansas.

\* Uses standard PSA practices

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2. **Kodak 300 Projector**—slim, self-cased, easy to carry, weighs only 9 lbs. Sharp 4-inch lens fills big 40-inch screen from only 10 feet. Elevation and focusing knobs on top. Quiet impeller-type blower.

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for mounts of all types, \$69.50. See your dealer for a demonstration.

3. **Kodak 500 Projector**—same compactness, portability, choice of changers, but 500-watt brilliance. \$74.50 with Readymatic, \$79.50 with Universal, or \$84.50 with Automatic Magazine Changer.

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Kodak

# New Photo Books

**ASMP PICTURE ANNUAL.** Annual of the American Society of Magazine Photographers, 191 pages, illustrated. The Ridge Press, Inc. \$1.50

If you need conclusive proof that photographers do their best work under the direction of editors and art directors, here it is—a volume of abbreviated, disjointed picture essays patched together by the makers and takers without benefit of the strong hand who would throw much of the garbage contained herein, out.

Can you take the introduction at its word . . . "best work . . . the association of the world's leading photographers . . ."? To what smudgy, grainy, grim depths is the world's greatest photography plunging?

From a total membership of about 500, the ASMP editorial committee has selected 35 picture stories or essays from 35 photographers to include in this soft cover magazine sized annual. Herewith a brief digest in part,

if somewhat carping, of the contents:

After an interesting opening double-page spread of a Vanguard rocket exploding at take-off, frightening a clutch of gulls, Burt Glinn's group of rocket launching pictures disintegrate into a rather dull picture of the photographers massed to shoot the take-off and a nondescript road sign. Cal Bernstein's pictures of a drug addict undergoing the agonies of withdrawal are accompanied by a short text by the photographer, part of which insists "any amateur with a box camera and with just a whiff of sensibility could have made a convincing set of pictures." He's right. However, I fail to detect the "sensibility" of Bernstein. His pictures give me, at least, the feeling of a cold, objective camera pointed toward a tortured animal.

There follows a short essay on a small child by Ruth Orkin which proves that children can mug in front of a mirror. Next, Kosti Ruohomaa dis-

plays his rather breathtaking scenes of Maine and is followed by a series of pictures by Alfred Wertheimer of Tony Perkins which I imagine will find a kind word among Tony Perkins' fan clubs.

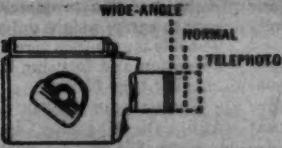
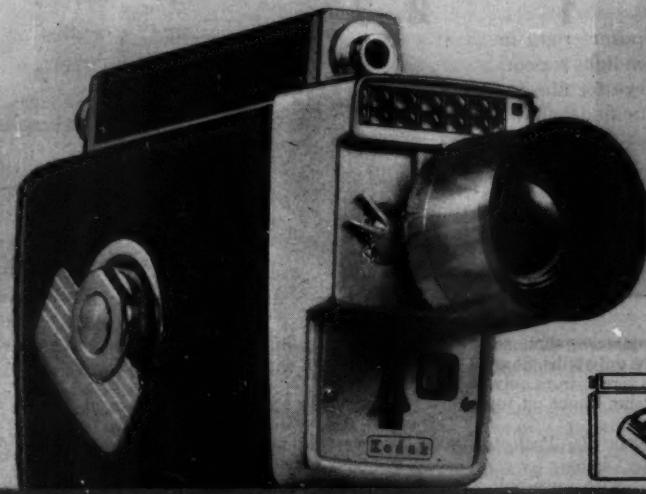
Jacques Lowe proves on the next pages that it's possible to take very grainy photographs outdoors in bright sunlight in Haiti. One picture of a Haitian girl in church stretching out her arms in imitation of the crucifixion scene high above her head is a masterpiece, however. And it's not grainy.

Andreas Feininger then takes us into the realm of the spider and shows that an old pro can take excellent technical shots under very difficult conditions without grain. Marvin E. Newman's pictures of a strip-teaser indicate that blurred pictures with washed-out highlights, no detail, and no shadows can be taken on a darkened stage.

And so it goes, highlighted in spots by Leo Stashin's touching pictures of a Jewish Home for the Aged, Rollie McKenna's touching pictures of Helen Keller and an excellent section on Russia by Howard Sochurek, Cornell Capa, Jerry Cooke, and Dan Weiner, marred only by a group of senseless Bob Hope pictures by Erich Lessing. (When will photographers learn that a famous face is insufficient for good photography all by itself?)

Overall, the *Annual* renders a grim picture of life—laughs are few. Does

## Here are 3 smart ways to



**1. New Kodak Zoom 8 Camera (Automatic f/1.9)**  
*Smart*—because it lets you make professional zooms with a flick of your wrist...while an electric eye automatically sets the lens for you.

To zoom in, you slide the lens barrel forward and you go smoothly from a wide-angle to a telephoto view of your subject. Slide the lens barrel back and you zoom away.

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Sensitive electric eye sets the lens automatically to any light, signals when light is poor. Meter dial adjusts for film speeds from 5 to 40.

Also: enclosed telescopic viewfinder with adjustable eyepiece; footage meter that resets automatically. It's well worth a visit to your dealer now to see the new Kodak Zoom 8 Camera. \$139.50

THE MORE YOU KNOW ABOUT PHOTOGRAPHY... THE MORE YOU WILL COUNT ON KODAK

the ASMP feel that only seriousness and sorrow run deep and any subject not suffering is a thin-skinned, superficial soul at best? And where are the still lifes, the commercial work which would relieve the steady outpouring of the photojournalists?

Perhaps the single most concise, moving, descriptive creative act in the entire book is the short paragraph by *Life Magazine* Managing Editor Ed Thompson describing in words the last months in the life of photographer Lisa Larsen. If only half the photographic material in the ASMP annual were of that caliber!—H. K.

**PHOTOGRAPHY ANNUAL 1960.** 242 pages, profusely illustrated, soft cover. Ziff-Davis Publishing Co. \$1.25

This year's effort is divided into seven different photographic classifications—photojournalism, a color essay by Richard Avedon, a selection from the recent Museum of Modern Art exhibition, a selection from the New York Art Directors Club exhibition, an international portfolio, pictures that made the annual's editors laugh, and prize pictures of the year.

You may quarrel with a certain number of the selections, be somewhat miffed at seeing all too familiar photographs from various exhibitions and photography shows, and be left slightly cold by the editors' humor. But the overall taste, reproduction, and tech-

nical information for each picture continue to help this annual stand head and shoulders over all of the others.

—H.K.

**KODAK MASTER DARKROOM DATA-GUIDE.** 28 pages of computers, diagrams and information for darkroom work. Eastman Kodak Co. \$2.95

This darkroom guide combines in one book much of the practical darkroom information found in many of Kodak's separate data books. It supplies the basic working information—including charts, diagrams, and computers—for black-and-white processing, printing, enlarging and copying (using Kodak materials, of course). The information is concise and can be easily applied.

There's even an 18 percent reflectance gray card on the inside back cover of the guide book which may be used for making exposure readings for copy work. This handy guide cannot be too highly recommended for the man with a darkroom.—E. M.

**ANIMAL BABIES,** by Ylla, with text by Arthur Gregor. 36 pages, 31 illustrations. Harper & Brothers. \$2.75

That children's books are still being composed from Ylla's pictures, now four years after her unfortunate death in 1955, is a tribute to the rare skill which made her one of the foremost animal photographers of all time.

Three- to seven-year-olds will be fascinated by *Animal Babies* and its pictures of animal families which show how different in size and shape animal children are from their parents. There are pictures of lion families, fuzzy sheep, guinea pigs lunching on a lettuce leaf, a mother and baby elephant bathing in a river, and romping tigers, among others.

The pictures, in the unusual intimate Ylla style, are relaxed portraits whose subjects are seemingly caught unaware in various moods of play and eating. The animals are seen close up and appear as fuzzy or feathery as in real life. Our one criticism is that many of the pictures have not received the careful reproduction they merit, and are too contrasty or too flat.

The text, short prose verses, tells a fingernail sketch of the animals' activities, such as: "Mother rabbit listens. No one is coming. Quick, quick, little rabbits have their meal."

The book is large enough, too, so that a small child will have no trouble holding it and turning the pages by himself.—L.H.

**THE ISLAND SHEPHERD,** story and pictures by Yolla Niclas, 91 pages. The Viking Press. \$3

Miss Niclas continues the adventures in Maine of David (*David and the Seagulls* was her previous book). As be-

(Continued on page 14)

## start making movies



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Also: dial adjusts electric eye for film index from 5 to 40; multi-frame finder shows fields for wide-angle and telephoto converter lenses; footage meter resets automatically. Only \$74.50

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## NEW BOOKS

(Continued from page 13)

fore, her text, primarily for children, seems to strike the right note, as do the pictures. Unfortunately the reproduction of many robs them of their original beauty. A special citation of incompetence should go to whoever was responsible for placing the lamb on page 54 so that the center of interest, its eye, falls right in the center binding of the book.—H. K.

**INDIA IN COLOUR.** 70 color photographs by Suzanne Hausmann, introduction and text by Mulk Raj Anand. McGraw-Hill Book Co. Inc. \$17.50

If you like to travel; if you're curious about exotic lands; if you love to look at beautiful photographs beautifully reproduced, here's a book for you. Suzanne Hausmann's color pictures impart a great deal of useful information about India: its customs, society, dress, manners and history. In addition they communicate the spirit and significance of the subject.

Any photographer interested in doing serious interpretive documentary work could learn a great deal from Miss Hausmann's techniques. She moved in close to frame a foot and sandal, a speckled elephant's ear, the feet of a statue of the living Buddha, a detail of the magnificent Jain Temple in Calcutta. When she photographed bathing in the Ganges, she stood back and used a long lens. In other cases she used normal or wide-angle lenses, and varied her angle, shooting down or up, or even tilted the camera to the side. In no case was the technique used for its own sake. And even more important, in no case does the technique — or the photographer's personality — dominate the subject matter. This is clearly an attempt — a successful attempt — to present the appearance and meaning of the subject as clearly as possible.

The text, too, is excellent. There is a brief, lucid history touching on cultural, social, political, religious, artistic, military and economic aspects of the country. And interspersed among the photographs are short pieces on various other aspects of life.

Altogether, a magnificent picture book. I cannot recommend it too highly.—P. C.

**LENS TECHNIQUES FOR COLOR MOVIE MAGIC.** by Glen H. Turner, 96 pages, many pictures and drawings. Camera Craft Publishing Co. \$1.95

Amateur film makers have long needed a book that would tell them something more about their lens equipment than can be found in the average camera operating manual — or even in some purported motion picture texts. texts that fill the shelves.

Turner does a mighty good job of describing the meaning of various (and usually confusing) items such as

(Continued on page 45)

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Canon Flex F/1.8*	209.50
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Minolta 35	29.95
Nikon SP (Body)*	169.00
Olympus Ace S*	56.00
Olympus Autowide*	62.50
Petri F/2.8 Green-O-Matic*	42.50
Petri F/1.9*	56.00
Retina Reflex F/2.8	62.50
Voigtlander Vitomatic I*	59.50
Yashica YF F/1.8	59.50
(Case extra add \$10.00) (Sold with case only)	

#### TWIN-LENS CAMERAS

Minolta Autocord*	\$69.95
Minolta Autocord L*	79.95
Rolleiflex T*	119.00
Rolleiflex T2*	109.00
Rolleiflex 4x4*	98.50
Yashica A*	19.95
Yashica Mat*	49.50
Polaroid 800 Set*	99.50
Polaroid 950*	99.95
(Like New)	
	Shpg. Chg. \$1.50

# AMERICA'S UNIQUE CAMERAS

### ZEISS IKOFLEX



The "Favorite" . . . World renowned reflex camera. Features a built-in photo-electric exposure meter, Zeiss Tessar F/3.5 with Synchro Compur shutter, 1/500 sec. to 1/500 sec. plus B and self-timer with LVS setting. Don't miss this!

Regularly \$159.95.

50% \$79.50

\$14.95 CASE ..... \$11.95 (Sold with Case only)

Shpg. Chg. \$2.00

### PRAKTICA FX-3



Popularly priced with many deluxe features; including internally coupled flash, built-in photo-electric exposure meter, Zeiss Tessar F/3.5 with Synchro Compur shutter, 1/500 sec. to 1/500 sec. plus B and self-timer with LVS setting. Don't miss this!

Regularly \$149.95.

50% \$74.50

\$12 CASE ..... \$8.95 (Sold with Case only)

Shpg. Chg. \$2.00

### PRAKTINA FX



Features F/2.8 Auto Timer Lens. Focal plane shutter with speeds from 1/2 to 1/500 sec. Synchronized for flash.

Regularly \$219.00.

You SAVE \$114.50

\$10.95

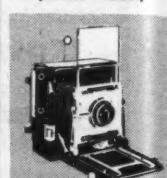
\$12 CASE ..... \$8.95 (Sold with Case only)

With F/2 Biotar

Bass Price ..... \$134.50

Shpg. Chg. \$2.00

### 4x5 CROWN GRAPHICS (Latest Model)



Acclaimed by Newspapers, Professionals and Amateurs, Alike!

Includes Crown Graphic 45 with Graphic Finder, Grafelot Flash Bracket and 135mm Schneider Xnar F/4.7 Lens with Flash Synchro Compur Shutter; Grafelot Back has Ektalite Field Lens.

Regularly \$275.00.

You SAVE \$179.00

\$56.00

\$25 PRESS CASE ..... \$19.95

Shpg. Chg. \$2.00

ONLY

10% DOWN

### KODAK Automatic 35



A precision miniature with Electric Eye Control. 35mm black-and-white. Has fast F/2.8 Lens; manual control for flash; easy loading.

Regularly \$84.50.

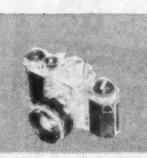
You SAVE \$25.00

\$59.50

\$12.50 CASE ..... \$8.95 (Sold with Case only)

Shpg. Chg. \$2.00

### HEILAND PENTAX



35mm single reflex camera with Auto-Tamron 55mm F/1.7 lens; with automatic diaphragm; with remote action / stops. Shutter speeds 1/2 to 1/500 sec. plus Time and Bulb. Interchangeable lens mount.

Regularly \$179.50.

You SAVE \$129.50

\$50.00

\$10.95

(Sold with Case only)

Shpg. Chg. \$1.50

### KODAK CAVALCADE # 520



Changes slides big and bright quick-as-a-wink at selected intervals. Also changes slides by remote control . . . manually advance and reverse. Even auto in case with "preview" screen, 800-watt lamp.

Regularly \$124.50.

You SAVE \$89.50

\$35.00

\$69.50 Kodak 300 with Universal Changer ..... \$47.50

\$99.95 Bausch & Lomb #305 Projector ..... 69.50

Shpg. Chg. \$2.50

### ARGUS 500 AUTOMATIC PROJECTOR



Takes 35mm, Bantam or Super Slides. 500-watt lamp. Powerful blower cooling. Complete with Magazine and Carry Case.

Regularly \$60.50.

You SAVE \$48.95

\$20.55

\$10.95

Shpg. Chg. \$2.00

\$62.50 300 ARGUS AUTOMATIC ..... \$42.95

\$91.95 500 ARGUS ELECTROMATIC ..... \$69.50

Shpg. Chg. \$2.00

ONLY

10% DOWN

### TRIPOD SALE Over 50% Discount



Reg. \$16.95

\$8.45

Shpg. Chg. \$2.00

For 35mm or 127 camera users! Cool running, provides a bright slide, big, bright and sharp.

Regularly \$22.50.

You SAVE \$17.55

\$4.95

Shpg. Chg. \$1.00

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Regularly \$22.50.

You SAVE \$17.55

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MAIL ORDER FIRM

# BY-BASS!

## BROWNIE 8mm TURRET MOVIE CAMERA

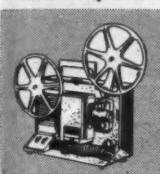


Fast F/2.3 Lens completely equipped for regular, wide-angle, and telephoto lenses.

Regularly \$89.50.  
50% Discount \$28.75

967.50 BROWNIE  
TURRET, F/1.9 \$39.95  
Shpg. Chg. \$1.50

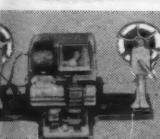
## ARGUS M-500 8mm Projector



Operates Forward, Still, Reverse, Normal & Wide-angle lenses. With 400-ft. reel. 500-watt Lamp.

Regularly \$89.95.  
You SAVE \$30.45 .....  
ONLY 10% DOWN  
\$59.50  
Shpg. Chg. \$1.50

## MANSFIELD ACTION EDITOR



All die-cast construction, with automatic splicer. 1800 ft. rewinds. Brilliant 2 1/2" x 3 1/2" picture screen. Regularly \$34.95.

50% Discount \$17.25  
Shpg. Chg. \$1.50

## 8mm Movie Cameras

	BASS PRICE
ARGUS M3 Cinetronic	112.50
BAUER 1.9*	49.00
BELL & HOWELL 252B	29.00
BELL & HOWELL 252TA	49.50
BELL & HOWELL 393E*	119.00
BELL & HOWELL 172B	9.00
BELL & HOWELL 134	44.50
BOLEX C8 F2.5	39.95
KODAK BROWNIE F2.3	19.95
KODAK MEDALLION F2.5 MAGAZINE	44.50
DEJUR MAGAZINE F2.5	39.50
EUMIG F2.7 ELECTRIC*	29.95
EUMIG ELECTRIC R TURRET*	69.50
EUMIG UNIELECTRIC*	89.00
KEYSTONE K20*	23.95
REVERE CINE ZOOM CA-7	116.68
WOLLENSAK 72 MAGNACINE*	44.50
WOLLENEAK 42 F/1.8*	39.95
WOLLENSAK C 47 F/1.8 ELECTRIC*	55.00

\*Like New

## BROWNIE 8mm Scopesight MOVIE CAMERA



Coated F/1.9 Lens. Has built-in Exposure meter with pointer visible in viewfinder.

Regularly \$89.50.  
You SAVE \$30.00 .....  
Shpg. Chg. \$7.50

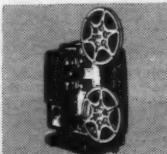
## KEYSTONE 16MM MAGAZINE CAMERA



Coated, color-corrected 25mm F/1.9 Lens. Interchangeable lenses mount accept all standard "C" Thread wide-angle and telephoto lenses.

Regularly \$139.95.  
60% Discount \$56.00  
Shpg. Chg. \$1.50

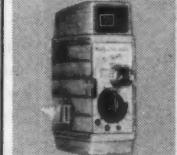
## KODAK CINE Showtime



Fully automatic threads itself all the way! Brilliant new-design lamp, fine optics. With 400-foot reel capacity. A buy!

Regularly \$137.50.  
You SAVE \$39.50 .....  
ONLY 10% DOWN  
\$98.00  
Shpg. Chg. \$2.00

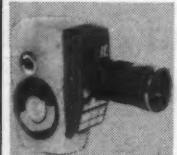
## Bell & Howell 220 8mm Movie CAMERA



10mm F/2.5 coated Comet Lens. Continuous run lock; positive winding. Takes black-and-white pictures.

Regularly \$29.95.  
50% Discount \$19.95  
Shpg. Chg. \$1.00  
ONLY 10% DOWN

## YASHICA 8mm ZOOM CAMERA



Built-in F/2.8 Zoom lens focuses from 5-ft. to infinity. Has B speeds: B to 48 f.p.s.

Regularly \$89.50.  
You SAVE \$30.45 .....  
Shpg. Chg. \$5.00

## G. B. C. Stenomaster



Spaced, dual-track recorder-player; can be used as dictating machine; fast forward and rewind; takes 2 1/2" reel with film, tape and reel.

Regularly \$159.50.  
You SAVE \$61.50 .....  
ONLY 10% DOWN  
\$98.00  
Shpg. Chg. \$1.50

## YASHICA 8T 8mm Movie CAMERA



Turret type with one Yashica F/1.9 Lens, 6.5mm Telephoto, 7 speeds, 8 to 64 f.p.s.

Regularly \$29.95.  
50% Discount \$19.95  
Shpg. Chg. \$1.00  
ONLY 10% DOWN

## Bell & Howell 363 SUPER AUTO-LOAD



Rugged, compact all die-cast aluminum projector with 1" F/1.6 Lens. Features speed-up or slow-motion projection.

Regularly \$139.95.  
You SAVE \$41.50 .....  
Shpg. Chg. \$2.00

## Westinghouse FLASHBULB JAMBOREE!



40% Discount

Reg. \$28.00  
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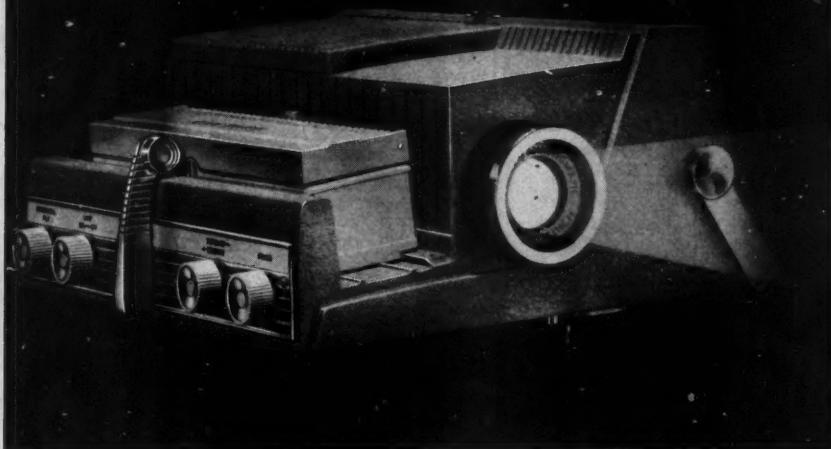
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# Easy Edit While You Show



## SAWYER'S 500

Comes to hand as naturally as your fingers, makes every slide "come alive"

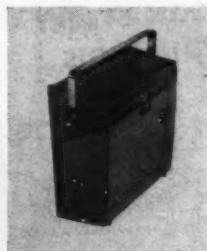
How to understand that here you get values and features costing up to twice as much in other projectors. You can't be sure until this trim job flirts with you at your dealer's, when you find how well it works with you and what a great show it puts on. Try others, then Sawyer's 500. And think what you'll buy with the cash you'll save.

**\$69.95**

You Get More  
Handiness, More Quality  
than in many slide projectors  
costing up to twice this price!



Easy edit while you show



Handy to use, handy to carry.  
Slide on the cover and your  
show's on the road.

**EXCLUSIVE** "Easy Edit" tray. Not only can you project in forward, reverse, or skip sequence, but you can remove and reinsert in the tray without removing tray from projector . . . even while projecting slide on the screen. Tray holds 36 2 x 2 35mm slides, any mount, any order, and super slides, of course. As Modern Photography magazine said, "We crumpled a slide into a horrible mess, but it showed and fed back with no sign of indigestion. It just wouldn't jam." . . . Four-inch f 3.5 3-element coated color corrected anastigmatic lens with micro focus, 500-watt lamp, precision ground condensers and whisper-quiet turbo cooling combine for a professional show.



**500**  
Manual Automatic  
Slide Projector

Sawyer's, Inc., Portland 7, Oregon

Quality photographic products

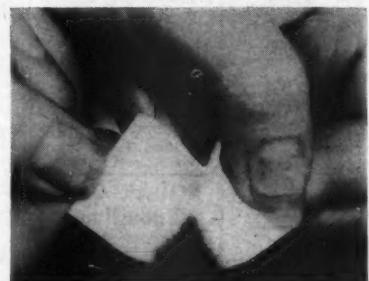
Prices slightly higher in Canada

## THE RUB: HOW NOT TO CLEAN A LENS

If you've been cleaning your lens by rubbing it with a single sheet of lens tissue, stop! You're grinding dirt and dust right into the surface. One of the safest ways of avoiding unsuspected lens mayhem, according to photographer Fred Plaut, is to make brush out of a single lens tissue (*below*). With this brush you can rub as hard as you like without hurting the lens a bit. And the lens will be cleaner, too.



1. Fold tissue to about 1 1/2-in. square.



2. Tear the square in half.



3. Place halves together and roll.



4. Use roll end against lens surface.

MODERN PHOTOGRAPHY

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... we call him "Mr. Leica" because he knows more about the Leica than anyone in the world... He was in Germany when the first Leica was born. For 30 years he breathed, dreamed and lived Leica.

**"MR. LEICA"** now heads our special Leica division. Joining him are two of the country's foremost experts in Bolex and Hasselblad, **"MR. BOLEX"** and **"MR. HASSEL."** Together they form the triple threat team of Olden's NEW SPECIAL SERVICE DIVISION... All three are ready to serve you. Pick up your phone... Come in in person... or mail coupon below.

### DO YOU KNOW?



The Micro-ibso Attachment connects your Leica to any microscope, making an ideal unit for Microphotography. Observe your specimen through the viewing telescope, photograph by simply pressing the cable release.

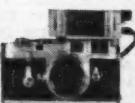
Micro-ibso, complete \$115.00



Correction for near and farsightedness as well as astigmatism can be incorporated in your Leica viewfinder. Available for all models from \$9.00 to \$13.50. It allows your eye to get close to the finder for exact picture framing.



The Leitz Focaslide is the most versatile accessory made for close-up and macro-photography. You can even adapt it for photo micrography! Leitz Focaslide \$39.50. Leitz Focaslide for Model IIIG, M2, M3 \$43.50.



THE NEW BRAUN POCKET-PAK World's smallest electronic speedlight. Fully transistorized, 3oz. flashhead mounts on camera like exposure meter. Even illumination for 65° field, 1/1000 sec. flash, Kodachrome Guide No. 32, re-cycle time 10 sec., rechargeable Nickel Cadmium battery. Braun F-60 with recharging unit \$74.50 Guar. by E. Leitz



The "Leicavit" converts your Leica to a rapid sequence camera, permitting pictures at a rate faster than two per second. Simply replace your base plate; no installation required. Price \$30.00.

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SAVE \$22.50!  
PICTURE-TIME SPECIAL ELECTRIC EYE BOLEX TURRET with standard and telephoto lenses, governor controlled motor, geared footage indicator, compumatic eye, for all film speeds works behind lens. Reg. \$172 SPECIAL \$149.50



F:1.8 SWITAR TELEPHOTO The superb quality of the Switar telephoto lens, with best resolution, even at full aperture is now available for all Bolex and other 8mm cameras. Focusing range: 1 1/4 feet to infinity, visofocus automatic depth-of-field scale. 36mm Switar F:1.8 \$99.50



VARIABLE SHUTTERS built into Bolex 8 and 16mm cameras, produce fades of professional quality. Simple moving of the control knob opens and closes shutter smoothly, giving a true fade. Bolex 8mm Electric Eye with var. shutter from \$149.50 Bolex H16 Rex, from \$400.00



DECILIC TRIGGER HANDLE now available for all Bolex 8mm cameras, has built-in trigger allowing steady, one-hand operation. Decilic trigger handle \$16.00



BOLEX ELECTRIC EYE ZOOM CAMERA perfect zooming from 10mm to 30mm, direct view focusing from 2 1/2 feet to infinity, no parallax problem! Bolex C-BSL with Zoom lens \$264.50 Zoom lens only for all 8mm cameras \$189.50

FRANCHISED BY BOLEX



HASSELBLAD SUPERWIDE C the only 2 1/4 x 2 1/4 camera that gives a 90° picture angle with edge to edge sharpness. Zeiss Bioton 38mm F:4.5 lens, built-in synchro-compur shutter, automatic depth-of-field indicator, focusing range: 12 inches to inf., built-in spirit-level, rapid-wind crank, top release, autom. shutter cocking. Hasselblad Super Wide C \$489.50



NEW EXTENSION TUBE 21 extends the minimum focusing range of the 80mm lens down to 16", 150mm lens down to 36", 250mm lens down to 70" for close-up and portrait photography. Extension Tube 21 \$35.50



FLASH GUN HOLDER attaches quickly to the camera and holds all flash and speed lights. Flash Gun Holder \$19.50



WRISTBAND holds knob-exposure meter when regular knob or winding crank is mounted on the 500 C camera. Meter is carried like a wrist watch and can be used for ALL cameras. Wristband \$7.50



ROLL FILM MAGAZINE 16S is supplied with ground glass mask for exact framing and yields 16 superslides per roll of 120 film. Interchangeable for all Hasselblad cameras. Roll Film Magazine 16S \$81.00

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Only the **Baia** Editor has . . .  
**"SLIP-IN LOADING"**  
 no threading • automatic focus



IT'S THE EDITOR  
 WITH *fun*  
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The Baia Editor, with fast, easy loading, eliminates the many threading operations necessary with other editors. Slip the film in . . . turn one knob . . . the film is locked permanently into focus and you're ready to edit! That's all there is to it with "slip-in loading"—an exclusive, patented Baia feature.

No editor, regardless of price, offers all the Baia features:

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**NEW...with Automatic  
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...with  
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 ...and it's  
 UNDER  
 \$250 (...way under!)

only  
**\$99.95**  
 plus  
 case

**RICOHOMATIC 225**

with BUILT-IN 35mm ADAPTER

 RICOH CAMERAS, 521 FIFTH AVENUE, NEW YORK 17, N. Y.  
 IN CANADA: GENERAL PHOTOGRAPHIC CO., REGINA, SASK.

# NEW products

## Kodak 8 Features Zoom



A built-in exposure meter for automatic exposure setting and a 9 to 24mm zoom lens are features of the Kodak Zoom 8mm movie camera. The lens can be set at the 9mm wide-angle, 13mm normal, or 24mm telephoto positions. Etched fields in the finder show only 9mm, 13mm, and 24mm fields. You adjust the exposure meter by setting the film index dial on the camera front. Films with exposure indexes from 5 to 40 may be used with the Zoom 8. There's a low light warning signal in the finder, adjustable eyepiece, automatic reset footage counter, and drop-in loading. The Kodak Zoom 8 sells for \$139.50. Write:

EASTMAN KODAK  
 ROCHESTER 4, N. Y.

## Revere 8mm Zoom Camera



The Revere 8mm Power Zoom Electric Eye-Matic movie camera has an f/1.8 9 to 30mm variable focus lens that zooms in and out at the touch of a button. Touching the button marked telephoto zooms the lens from wide-angle to tele position. With the lens at maximum focal length, a touch of the wide-angle button zooms the lens back to the shortest focal length. The zoom viewfinder shows the exact field of view as the lens zooms. Other features of the camera are: low light indicator, manual exposure control knob, automatic electric eye with provision for films with speeds from 10 to 40, and backlight compensation. Available in either magazine or roll film versions, the Revere 8mm Power Zoom Electric Eye-Matic starts at \$169.50. Write:

REVERE CAMERA CO.  
 320 E. 21 ST., CHICAGO 16, ILL.

## Konica Zoom Electric Eye



A built-in semi-automatic electric eye, internal zoom lens, electric motor, and through-the-lens viewing and focusing are features of the Konica Zoom Eight 8mm movie camera. The 8-element Hexanon f/2 lens has a variable focal length from 12 to 32mm. Accessory lenses extend the range from 6mm to 48mm. The lens is almost completely recessed into the camera body. Moving the lens aperture ring aligns the photocell needle with the exposure index marker to provide the exposure setting. The prism reflex viewing system has a screen which may be

(Continued on page 22)

Without touching a finger to it...

## PLAYS CONTINUOUSLY OR TURNS OFF AUTOMATICALLY



SETTING BY PAUL MCCOBE



Ultra-lightweight and portable  
... carry it anywhere!  
Letterhead-size, with full  
10-watts of power—enough  
to fill an auditorium.



**Push-To-Talk**  
switch on microphone permits  
precise remote  
control of recorder.



**Back Space Bar**  
provides instant  
replay of a word,  
phrase, or musical  
passage as desired.



**Illuminated**  
"record" and  
"play" keys on  
panel light up  
when pressed.

Plays continuous music.  
Repeats any passage. Rewinds or turns  
off automatically! Back spaces!

Incomparable listening luxury! Hours and hours of musical enjoyment, without any attention whatsoever! Or, if you desire, the reel rewinds and recorder shuts itself off automatically.

You'll find equal pleasure in recording. Just a feather touch of a key electronically changes function of the recorder, instantly and effortlessly. A "Back Space Bar" plays back a word or a sentence—an invaluable aid for correction and teaching.

Exclusive "Balanced-Tone" emphasizes treble and bass, giving exquisite depth, more realistic high-fidelity quality. Full range of 40-16,000 cps., simplified drop-in loading; dual speeds of 3 3/4 and 7 1/2 ips.; 2-level record indicators; index counter; accepts 7" reels which play for four hours, using long play tape. Model T-1600 with remote control, ceramic-type microphone; two reels; tape and cords, \$299.50.

**IN STEREO, TOO** . . . Model T-1616 with built-in pre-amp. Plugs directly into hi-fi system. Track shifting mechanism enables playing 2 and 4-track stereo tape. Track dialing feature permits recording up to 4 separate monaural tracks on single roll of tape saving up to 4 to 1 in tape cost. \$329.50.

**WOLLENSAK "1600"**  
*Electronic Control*  
**HI-FIDELITY TAPE RECORDER**

Ask your Wollensak dealer to demonstrate these exciting new features!

WOLLENSAK OPTICAL COMPANY • CHICAGO 16, ILLINOIS

More than any other Single-lens Reflex . . .

# AUTOMATIC Canonflex gives you speed! versatility! Canon quality! for only \$299.95

With Fully Automatic  
Super Canomatic  
50mm f/1.8 Lens



The last word in single-lens reflexes! Only Canonflex offers so many advanced features, such incomparable quality. Exclusive Trigger-Action shoots 3 shots a second . . . the camera *never* leaves the eye! Mirror is *always* in viewing position, lens diaphragm is *always* open . . . the image *never* leaves the eye except for the actual split-second during exposure! Interchangeable prism and waist-level finders . . . split image rangefinder . . . bayonet-mount Canon lenses to 1000mm . . . single-control whisper-quiet shutter to 1/1000th sec. . . . delayed action self-timer . . . shutter-coupled exposure meter with internal 6-power booster . . . and many more features assure Canonflex unrivaled leadership among single-lens reflexes.



Canon  
Quality At a  
New Low Price!

## Canon P

Precision rangefinder-35, with new lifesize, parallax-corrected range/viewfinder, and brilliant frames for 35mm, 50mm and 100mm lenses. Stainless steel focal plane shutter impervious to burning or deterioration, 11 speeds to 1/1000th sec. Accessory meter couples to shutter, only \$20 with camera.

With Canon 50mm f/1.8 lens . . . \$199.95



Finest, Most  
Advanced 35mm  
Rangefinder Camera!

## Canon VI

Fastest operating, with exclusive built-in trigger-action; tri-position bright-frame view rangefinder with automatic parallax correction; accessory coupled exposure meter . . . and all the professional Canon features that make it No. 1 among the "big 3." With Canon 50mm f/1.8 lens . . . \$419.50

SCOPUS/BROCKWAY INC., 404 FOURTH AVE., NEW YORK 16  
SOLE U. S. DISTRIBUTOR FOR CANON CAMERA CO., INC., TOKYO

## NEW PRODUCTS

(Continued from page 20)

placed in position for critical focusing. The 6-volt motor on the Zoom Eight is powered by four penlite batteries. Other features include: speeds of 16 and 24 fps (48 fps with accessory booster batteries), single-frame release with provision for cable release, and continuous run lock. Cost of the Zoom Eight, \$199.95. Write:

KONICA CAMERA CO.  
76 W. CHELTEN AVE., PHILADELPHIA 44, PA.

### 8mm Camera with Electronic Flash

The Camex Reflex 8, 8mm single-lens reflex movie camera, is now equipped with built-in synchronization for most electronic flash units. With electronic flash, the Camex can be used for time-lapse photography. The Camex Reflex 8, with f/2.5 lens and internal flash sync, sells for \$179. Write:

KARL HEITZ, INC.  
480 LEXINGTON AVE., NEW YORK 17, N. Y.

### IN NEXT MONTH'S MODERN

More tests of the latest cameras and equipment.

### Yashica Has 3-Lens Turret



The semi-automatic electric eye Yashica 8E3 8mm movie camera is equipped with a Cine Yashinon f/1.8 normal lens and a 6.5mm wide-angle and 25mm tele converter lenses on a turret. The tele converter may be focused. Individual optical viewfinders for

each lens are also mounted on the turret. Films with exposure indexes from 10 to 30 can be used with the camera, and lining up two needles in the finder sets the correct exposure. One of the unusual features of the camera is a backwind for shooting special effects. Also, the diaphragm may be closed to make a complete fade-out. This makes it possible to shoot complete lap dissolves in the camera. The 8E3 also has conversion (for using tungsten color film outdoors), haze, and neutral density filters. Other features are: fps speeds of 8, 12, 16, 24, 32, and 48; single-frame exposure; ratchet wind motor; continuous run lock; and adjustable finder eye-piece for those who wear glasses. The 8E3, with pistol grip and wrist strap, is priced at \$129.50. Write:

YASHICA CAMERA CO.  
234 FIFTH AVE., NEW YORK 1, N. Y.

### Beau Supra Features F/1.8 Lens



Beau's new Supra 35mm camera has a 7-element 45mm f/1.8 Taronar lens and shutter speeds from 1 to 1/500 sec. Other features include self timer, MX sync, automatic parallax compensation, etched frameline equipped finder, single-stroke film advance, hinged back, and coupled rangefinder. The Beau Supra is priced at \$69.95. Write:

BEAU CAMERA CO.  
BRONXVILLE, N. Y.

(Continued on page 24)



1. Also: Let It Rain,  
Stairway to the Sea,  
Flame of Love, etc.

## STEREO RECORDS for every musical taste!



3. A Night on Bald  
Mountain, Steppes of  
Central Asia, etc.



6. Bass, You Is My  
Man Now; It Ain't  
Necessarily So; etc.



17. Over the Rain-  
bow, Night and Day,  
Easy to Love, 9 more



34. "... the music  
is all extraordinary"  
—Boston Daily Record



33. This brilliant  
musical painting is  
an American classic



10. A brilliant new  
performance of this  
popular concerto



13. But Not for Me,  
Fascinating Rhythm,  
Man I Love, 9 more



9. Sweet Adeline, For  
Me and My Gal,  
Pretty Baby, 13 more



15. An exciting array  
of 16 classical and  
popular selections



18. Rain in Spain, I  
Could Have Danced  
All Night, etc.

COLUMBIA LP RECORD CLUB offers new members

# ANY SIX

of these 12" long-playing STEREO records

FOR ONLY \$4.98

Retail Value up to \$35.88

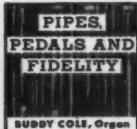
if you join the Club now and agree to purchase as few as 5 selections  
from the more than 150 to be made available during the coming 12 months



11. Also: Blessed Are  
They That Mourn,  
Come Ye Saints, etc.



24. "Musical exci-  
tment that's hard to  
beat" — Variety



56. Serenade in  
Blue, Willow Weep  
For Me, 9 others



3. Stroll by Starlight,  
Pacific Sunset, Yes-  
terdays, 9 others



25. Superbly played  
by one of Europe's  
finest orchestras



40. I Miss You So,  
Speak Low, Time  
After Time, 9 more



34. A musical land-  
scape . . . "spacious,  
nobility" — High Fidelity



26. Blue Moon, Fools  
Kush In, Don't Worry  
'bout Me, 9 more



47. Solitude, Where  
or When, Dancing in  
the Dark, 5 more



49. One of the most  
melodically beautiful of  
all symphonies



30. Alexander's Rag-  
time Band, Cheek to  
Cheek, Always, etc.



19. Tales from the  
Vienna Woods, Blue  
Danube, 8 others



12. Londonderry Air,  
Shenandoah, 11 more  
folksong favorites



22. "Enormous tal-  
ent and technique" —  
Chicago News



4. Wild Man Blues,  
Fine and Mellow, I  
Left My Baby, 5 more



37. "Most exciting  
recording of this  
work" — Time



14. "No symphony  
like it . . . incompar-  
able" — Olin Downes



7. One Kiss, Will You  
Remember, Song of  
Love, 9 more



29. Three of the  
Master's favorite  
chamber works



31. You've Changed,  
Body and Soul, I Got  
It Bad, 9 others



35. "One of the great,  
great albums" — San  
Francisco Examiner



30. Come to Me,  
That Old Feeling, Long  
Ago, 9 more



8. "Beautiful . . . sing-  
ing brilliance" —  
Chicago Tribune



39. Tico-Tico, My  
Shawl, Besame  
Mucho, 9 others

## AN EXCITING NEW OFFER FROM THE WORLD'S LARGEST RECORD CLUB

If you now own a stereo phonograph, or plan to purchase one in the near future—here is a unique opportunity to obtain ANY SIX of these brand-new stereo records for only \$4.98!

TO RECEIVE 6 STEREO RECORDS FOR \$4.98 — fill in and mail the coupon now. Be sure to indicate which one of the Club's two musical Divisions you wish to join: Stereo Classical or Stereo Popular.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding recordings from every field of music. These selections are described in the Club's entertaining Music Magazine, which you receive free each month.

You may accept the monthly selection for your Division, take any other records offered (classical or popular), or take NO record in any particular month.

COLUMBIA RECORD CLUB Terre Haute, Indiana

Your only obligation as a member is to purchase five selections from the more than 150 Columbia and Epic records to be offered in the coming 12 months . . . and you may discontinue your membership at any time thereafter.

FREE BONUS RECORDS GIVEN REGULARLY: If you wish to continue as a member after purchasing five records, you will receive a Columbia or Epic stereo Bonus record of your choice free for every two selections you buy — a 50% dividend.

The records you want are mailed and billed to you at the regular list price of \$4.98 (Classical and Original Cast selections, \$5.98), plus a small mailing and handling charge. MAIL THE COUPON TODAY!

NOTE: Stereo records must be played only on a stereo phonograph

SEND NO MONEY — Mail coupon to receive 6 stereo records for \$4.98

### COLUMBIA RECORD CLUB, Dept. 203-9

Stereophonic Section, Terre Haute, Indiana

I accept your offer and have circled at the right the numbers of the six records I wish to receive for \$4.98, plus small mailing and handling charge. Enroll me in the following Division of the Club:

(check one box only)

Stereo Classical       Stereo Popular

I agree to purchase five selections from the more than 150 records to be offered during the coming 12 months, at regular list price plus small mailing and handling charge. For every two additional selections I accept, I am to receive a 12" Columbia or Epic stereo Bonus record of my choice FREE.

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City: \_\_\_\_\_ Zone: \_\_\_\_\_ State: \_\_\_\_\_

ALASKA and HAWAII: write for special membership plan  
CANADA: address 1111 Keele St., Don Mills, Ontario

If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name: \_\_\_\_\_

Dealer's Address: \_\_\_\_\_

CIRCLE 6  
NUMBERS:

1 13 31

2 14 33

3 15 34

4 17 35

5 18 36

6 19 37

7 22 39

8 24 40

9 25 47

10 26 49

11 29 50

12 30 56

P-BC

## NEW PRODUCTS

(Continued from page 28)

### Built-in Meter on Ricoh 35mm



A 6-element Rikenon 45mm f/1.9 lens is featured on the Ricoh 519M 35mm camera. The built-in exposure meter is set to the speed of the film in use and exposure read directly in LVS numbers. The 519M also has a Seikosha SLV shutter with speeds from 1 to 1/500 sec., and B, MX sync, and self timer. Other features are single-stroke trigger film advance at base of camera, duo-lever focusing, frameline finder with automatic parallax compensation, and cordless flash contact in the accessory shoe. Supplementary wide-angle and telephoto lenses are available. Price of the Ricoh 519M, supplied with series 6 screw-in adapter ring, is \$79.95. Write:

RICOH CAMERA  
521 FIFTH AVE., NEW YORK 17, N. Y.

### All Black Alpa 35mm Available

The Alpa b series of 35mm single-lens eye-level reflex cameras may now be had in all black models. Latest Alpas feature quick return mirrors and rapid film advance lever. With the Macro Switar 50mm f/1.8 Auto-Apochromat lens, the cameras may be focused as close as 7 in. Prices are the same as for chrome models—starting at \$199. Write: KARL HEITZ, INC.

480 LEXINGTON AVE., NEW YORK 17, N. Y.

### Ricohmatic 4 x 4 Reflex



The Ricohmatic 44 camera for super slide size negatives and slides has 60mm f/3.5 taking and viewing lenses, built-in coupled exposure meter, and uses 127 film. Unmarked shutter-speed settings correspond to speeds of 1/25 to 1/200 sec. When you select film speed, the shutter speed is automatically set. (Slow film means comparatively slow shutter speed.)

You then line up an arrow with a dot. This sets the diaphragm and you are ready to shoot. A color system is used to set camera for flash. Other features are built-in eye-level sportsfinder, M flash sync, duo-lever focusing, plastic front cover, and two-tone gray body. Price of the Ricohmatic 44, \$59.95. Write:

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521 FIFTH AVE., NEW YORK 17, N. Y.

### Automatic Kodak Projector

The Kodak Model 510 Cavalcade slide projector is another member of the series and may be operated automatically, semi-automatically, or manually. On automatic, it can be set for intervals of 4, 8, or 16 sec. It operates semi-automatically by push button or with a remote control device. A knob controls manual operation for either forward or reverse tray movement. The lens is a Kodak Projection Ektanar 5 in. f/2.8. A brightness control permits choice of 500- or 300-watt illumination. The 510 also is equipped with a built-in

(Continued on page 28)

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SAM FALK, N. Y. Times Staff Photographer, pioneer in Available Light pictures and a Miniature Camera specialist.  
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KIP ROSS, advertising photographer, and world globe-trotter doing assignments for National Geographic Magazine.  
RALPH SAMUELS, in the foreground of photographic education, writer and Dean of N. Y. Institute of Photography.  
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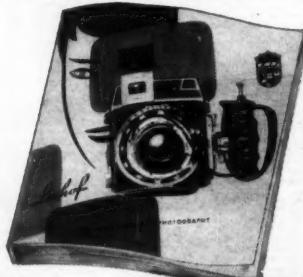
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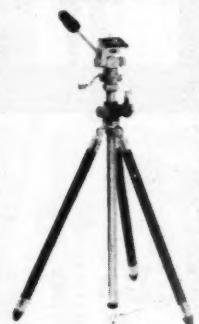
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## NEW PRODUCTS

(Continued from page 24)

movable pointer and an ejector knob for inserting or replacing a particular slide. Price of the 510, \$159.50. Write: EASTMAN KODAK ROCHESTER 4, N. Y.

### Accura Elevating Tripod



The Panomatic elevating tripod features a built-in Panomat geared panning device—turn a handle and the pan head turns a full 360°. The tripod has 5-section legs and a gear-driven elevator section. With elevator and all legs extended, maximum height is 75 in. (63 in. if the elevator isn't used). And the whole thing telescopes down to 17½ in. for easy portability. The tripod has an Accura Quick Panhead which permits fastening the camera on the tripod and releasing it quickly. The Panomatic costs \$22.95. Write:

PHOTOGRAPHIC IMPORT. AND DISTRIB. CORP.  
67 FOREST RD., VALLEY STREAM, N. Y.

### Clutch Control Panheads



The latest Hollywood Academy tripods offer a new clutch-type panhead. The head features 360° seating on a polished clutch surface. One direct control regulates tension for panning action. The head also offers 180° tilting either forward or backward. Styling is in gray hammertone and silver. Models featuring the new panhead are the Academy BG Junior, and Extendo tripods. A fourth model, the Reflex tripod, features a ball swivel head. Prices range from \$11.95 to \$18.95. Write:

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113 W. HARVARD ST., GLENDALE, CALIF.

## IN NEXT MONTH'S MODERN

The magnificent 35mm color of Julius Behnke and how he does it.

### Movie-Slide Projector Combined



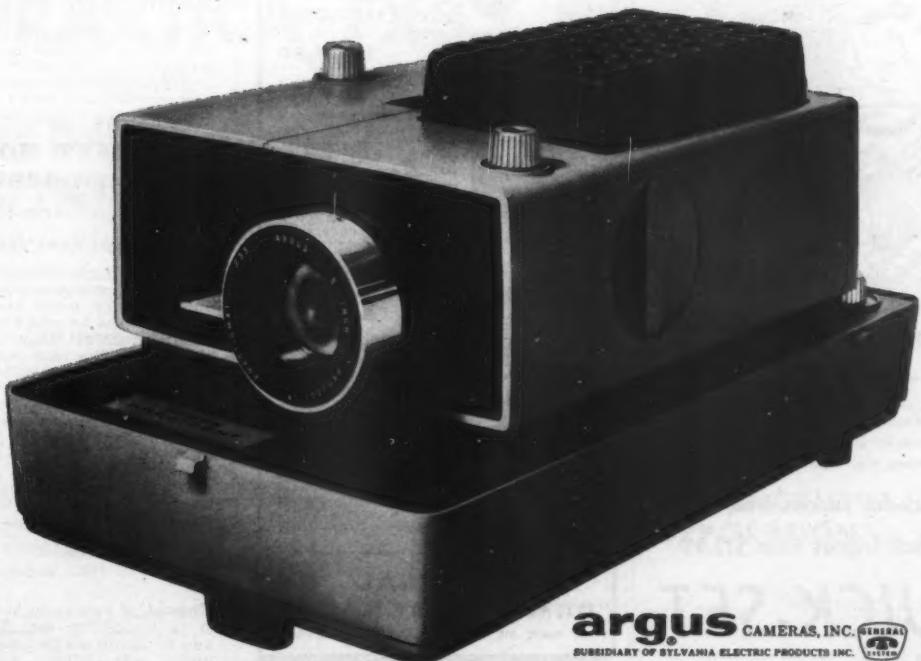
The Alpex "8" 8mm movie projector doubles in brass as a 35mm slide projector with the insertion of a special attachment. It also has a 17mm wide-angle f/1.4 projection lens that provides reasonably large screen images even in a small room. Film capacity is 400 ft. Other features include: framing device, variable projection speeds, tilting device, automatic rewind, swing-out

(Continued on page 30)



*From Argus . . . the color-picture specialists*

**NEW ARGUS PRESIDENT**—finest of five great Argus slide projectors. Has more automatic features than any other you can buy. Color volume control varies brilliance for dark or light slides. Three-way operation! Set the timer dial and watch 36 slides parade across your screen. Use across-the-room remote control. Or, push a button on the control panel. All of this—with power elevation, too—is yours for \$15.00 down. Other Argus projectors are priced from \$49.95. See your Argus dealer.



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## NEW PRODUCTS

(Continued from page 28)

film gate, and 500-watt lamp. Price of the Alpex 8 is \$59.95. The 35mm attachment sells for \$24.95. Write: INTERSTATE PHOTO SUPPLY, 17 W. 17 STREET, NEW YORK 11, N. Y.

## Gossen Meter Offers Versatility



The Gossen Sixtomatic-X2 exposure meter offers readings for openings from f/1.4 to f/22 and for films with exposure indexes from 6 to 1600. It can be used for both stills and movies and has a built-in device for converting from direct to incident light reading. The incident

light baffle also serves as a meter cover. A triple cross-hair system provides readings in fractional f-numbers. The regular scale of the camera reads in exposure times from 4 min. to 1/1000 sec. However, the EV scale (from .5 to 19.5) may be used to ascertain readings as long as 5 min. Other features include anti-reflection honeycomb lens, 5-oz. weight, compact size (3 x 2 x 1 1/4 in.), and charcoal and white finish with satin chrome trim. Price, complete with neck chain, \$19.95. Write:

KLING PHOTO CORP., 257 PARK AVE., SOUTH, NEW YORK 10, N. Y.

## Ansco Super Hypan for Pros

A special package of 25 rolls of 35mm Super Hypan film is now available from Ansco. The cartridges are each packed in an individual aluminum tube. All 25 36-exposure rolls come in a container, which can easily be placed in a gadget bag or used to ship the film. All film in each corrugated container has the same emulsion number, guaranteeing uniform emulsion speed. The film package sells for \$27.50. Write:

ANSCO, 40 CHARLES ST., BINGHAMTON, N. Y.

## Magnifier for Critical Focusing

The Ednalite magnifier is designed for critical examination of all types of projected or translucent ground-glass images. It may be used for critical focusing with any reflex or ground-glass back camera and is made with coated lenses which are said to produce a sharp image even at the edges. Price \$9.75. Write:

EDNALITE OPTICAL CO., INC., 200 NORTH WATER ST., PEEKSKILL, N. Y.

## Makro-Kilar Lens for Arriflex

Arriflex 16mm motion picture camera owners can focus as close as 4 in. without extension tubes and fill the frame with an area as small as 19/32 x 7/8-in. with the Kilfitt Makro-Kilar A 40mm f/2.8 lens. The lens may also be used with Arriflex 35mm motion picture cameras. Construction of the lens incorporates an extra-long helical mount to cover the focusing range. The preset diaphragm has f-stops to f/22 and a built-in lens shade. The lens accepts Series V filters. There's a scale of exposure correction factors for the extreme close-up range on the lens. The Makro-Kilar A weighs 6 oz. and is priced at \$195. Write:

KLING PHOTO CORP., 257 FOURTH AVE., NEW YORK 10, N. Y.

**Change of name:** Agfa, Inc., announces it is importing the Agfa Colorflex I and II 35mm single-lens reflex cameras under new names: Agfaflex I and II.



VEB KAMERA-WERKE NIEDERSEDLITZ

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# BEHIND the SCENES

**New 35mm reflexes from Great Britain and East Germany plus a 8mm zoom movie camera from Japan. Also other odds and ends.**

We seldom get a chance to buy or even examine British-made cameras here in the U. S. Reason: British cameras are rather expensive. After import taxes are paid, the cost is prohibitive—at least in a competitive market. True, many of them are made with the most magnificent craftsmanship, but they don't stack up in features or design with the cameras we can buy here now. However, one new camera design has been coming along rather rapidly in Great Britain and with good reason. We have nothing like it here.

The Periflex, made by K. G. Corfield, is an eye-level 35mm camera with a reflex focusing system using a periscope. When you view through the finder you see a brilliant nonfocusing image. However, there's a separate retractable periscope concealed in the camera body which lets you focus on the central part of the image. The periscope lowers into position when

100mm f/4, 135mm f/3.5, and 240 and 400mm lenses.

The Periflex has an 11-speed focal-plane shutter from 1 to 1/1000 sec. and sprocketless film transport with glass pressure plate. It's claimed that these features eliminate the danger of film tearing.

Turning to a new camera design which is quite sure of reaching the American market, we have the new



**Exa II—Inside, outside, it's all changed. When will it arrive here?**

**Exa II.** To MODERN's recollection, it's the very first actual redesign of this handy, small, quiet, relatively inexpensive 35mm reflex camera.

The new Exa, made in East Germany by the Ihagee Kamerawerk AG. in Dresden, bears evidence of a complete redesign inside and out. To begin with, the heart of the old Exa, a guillotine shutter which used the back of the swinging mirror itself as part of the shutter action, has been replaced by a more conventional focal-plane shutter. Thus speed range has been amplified from 1/25-1/150 sec. to 1/2-1/250 sec. Instead of the traditional Exa shutter-speed setting lever, a more conventional shutter-speed dial is used. The tiny winding knob has been replaced with a winding lever. The camera accepts all Exakta lenses. This is a big step forward, since the old Exa took few lenses over 105mm without vignetting badly. Incidentally, the factory claims that the Exa II shutter is about as quiet as the Exa I—which is about as quiet as a reflex camera can get and still be heard.

From Japan, we have news of a new Canon Zoom 8 movie camera. The body resembles the regular Canon 8T rather closely, but the manufacturers have not only built in a zoom lens whose focal length ranges from 10 to 40mm but have also incorporated through-the-lens focusing and viewing

*(Continued on page 34)*

# NOW, FOR THE FIRST TIME, A 4 x 5 CAMERA WITH 1000<sup>th</sup> SECOND BETWEEN-THE-LENS SHUTTER...THE NEW SUPER SPEED GRAPHIC!



The revolutionary new Graflex 1000 Shutter of the Super Speed Graphic camera has a unique "orbital action" that admits more light in less time . . . at any aperture . . . at all speeds from 1/2 to 1/1000th second! Result: extraordinary action-stopping ability.

Years in development, paralleling such emulsion advances as Royal X Pan, Anscochrome, and the new Polaroid 3000 Film, this significant between-the-lens breakthrough makes the most of these faster, more critical materials. Its orbital action cuts more accurate, sharper "slices of light"—producing crisp, ghost-free images. With *electronic flash* the Graflex 1000 Shutter is accurately synchronized at all speeds up to and including 1/1000th second; with "M" type flash lamps, it is accurately synchronized at all speeds up to and including 1/750 second. The Super Speed Graphic camera complete with 135mm Optar lens in Graflex 1000th Shutter costs little more than an ordinary camera with between-the-Lens Shutter—only \$449.50.

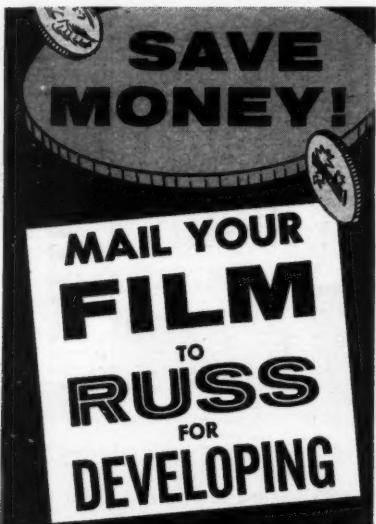
Other applications of this significant shutter development are planned, but fittingly, its introduction is to those to whom the best means the most—to 4 x 5 photographers.

UNIQUE ORBITAL ACTION of new Graflex 1000th Second shutter provides a smooth start-open-sweep around the bend-return without camera-jarring, damaging shock or bounce. The usual start-stop-reverse of the conventional shutter is eliminated.

For full details on this greatest camera-and-shutter advance in years, get free Super Speed Graphic folder at your Graflex dealer or write Dept. MP-20, Graflex, Inc., Rochester 3, N.Y. A subsidiary of General Precision Equipment Corporation.

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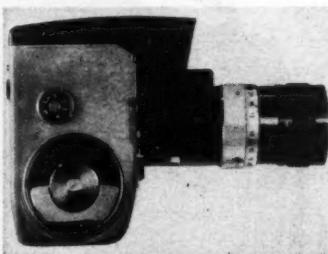
P. O. Box 323-B Cooper Sta., New York 3, N. Y.

## BEHIND THE SCENES

(Continued from page 32)

plus a semi-automatic electric eye exposure system. The zoom lens has 13 elements—9 are fixed and 4 move. The reflex finder also has 13 elements and provides a .5X image at the 10mm setting and a 2X image at the 40mm focal length. The exposure system works with films having 10 to 160 exposure indexes.

Other features include a 7 1/2-ft. film run, single-frame cable release socket,



Canon 8 Zoom—little movie camera with a long, talented optical nose.

automatic resetting footage counter, and a bell which rings when only 6 in. of film are left to run.

Although we have no idea of what the possible prices of the Periflex 3a or Exa II might be here in the U. S., we can tell you that the Canon Zoom 8 will run about \$240.

### Another way to skin a cat

Up to now most movie cameras with built-in exposure meters and semi-automatic exposure control have featured diaphragm adjustment to change exposure. But the new Japanese Arco Triomat recently introduced in Japan features a variable shutter with speeds from 1/17.5 to 1/800 sec. The advantage? Constant lens opening and constant depth of field despite changes in lighting conditions.

### More metal fp shutters?

All the news isn't in the complete camera department. The move toward metal curtains in focal-plane shutter manufacture seems to be on. This shutter type, pioneered first by Zeiss Ikon in the Contax and later by Hasselblad in their focal-plane single-lens reflex 1600 and 1000F, has in recent years been adopted by Canon for their entire

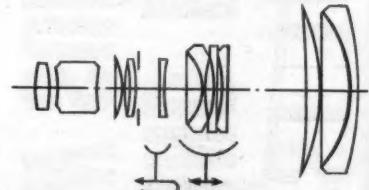
line of 35mm rangefinder cameras.

Now one of the most important single-lens reflex cameras will be delivered in the future with a titanium ribbon shutter, cloth-covered. It's quite difficult visually to tell the shutter from the old all-cloth one. There will apparently be no increase in price for the new shutter cameras. Owners of the older cloth-curtained cameras will be able to have the new metal one installed at a nominal fee. It's possible that prolonged tests of an all-metal shutter will reveal that it has a greater longevity than cloth shutters. However, the big factor in the past has always been the claim that you can't accidentally burn a hole through a metal shutter by leaving the lens pointed toward the sun.

With the single-lens reflex and rapid return mirror, this is impossible anyway. Still, we do know of a photographer who burned holes in his curtain shutter by accidentally dropping hot cigarette ashes on the cloth while loading the camera. For him, at least, the new all-metal shutters will no doubt be a blessing.

### Inside the Canon

For those of you who may have been curious to see the optical setup of the Canon Zoom lens for 35mm reflex cameras reported in this column last month, we print an illustration. It has



Canon 35 Zoom—two lens components move as indicated by the arrows.

13 elements as does the Canon Zoom 8 lens, but zooms from 45 to 200mm at f/2.8.

### Fast, fast, fast

High-speed motion picture photographers are about to have a Japanese unit available—a 16mm movie camera with a speed of 9,000 frames per second has been completed. But the firm plans to market a more advanced version with a speed range of 500 to 12,000 fps. The camera will accept any lens of 50mm or more in a Leica thread.—H.K.



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# modern COLOR

by NORMAN ROTHSCHILD

If you're going to shoot flash with  
color film, what's the best possible  
film-bulb combination?



Last month we advised you what flashbulb and/or filter (if any) is necessary for whatever film you happen to have in your camera. Now that you've presumably shot said film with gratifying (or ungratifying) results, let's search for the ultimate—the best possible combination of color film and flashbulb.

If your primary interest at the moment is to do a great deal of indoor flash photography with the least bother, I'd recommend clear white bulbs and Type F Kodachrome or Ektachrome.

If most of your shooting is done outdoors with transparency film, with only an occasional indoor flash shot, then I'd suggest daylight film and blue-tinted flashbulbs.

Which gives better color, daylight film plus blue flash or tungsten film plus clear flash? In my opinion, both combinations can produce admirable results. Which is preferable? How do the two techniques differ in shooting? My own personal findings show that blue lamps and daylight film require somewhat more critical exposure than do clear flashbulbs and tungsten or type F films.

### Why they're tricky

The reason for this: blue dyes used to coat bulbs or to make conversion filters do only an adequate job of correcting the light. For really top correction, a much deeper filter would be needed. The added dense quality would cut exposure appreciably. And then the slightly higher contrast of daylight films, as compared to tungsten or type F, also contributes to the need for critical exposure. I've found that exposure errors as small as 1/2 stop with daylight films can result in color unacceptable to me.

I've also found that not all makes of blue flashbulbs give identical color rendition. In general, G.E. lamps seem to give slightly cooler (more bluish) results than do lamps of other makes. So, for consistent color when shooting, do not use lamps of different makes. I've also noted that blue flashbulbs

don't give as much light as clear bulbs. This can be a disadvantage if you're planning to shoot distant subject matter or fast action.

In my opinion you'll get the best results with clear flashbulbs and tungsten or type F film. Because these films have somewhat greater latitude than their daylight counterparts there's less danger of off-color results from small exposure errors. I also feel you'll get better flesh tones with clear bulbs and tungsten or type F film.

### One more problem

One matter still needs clearing up—bulb size. In general, lamps such as Nos. 5, 25, M5, and AG1, or their blue counterparts, are suitable for most pictures. For really powerful light, when shooting large areas or distant subject matter, lamps such as Nos. 11, 40, 22 and 2 may be needed. To use them, you'll need a flashgun with a socket that can accept large household type bases. Such guns are made by Graflex Inc., 3750 Monroe Ave., Rochester 18, N. Y. and Heiland Div., Minneapolis-Honeywell, 5200 E. Evans Ave., Denver 22, Colo.

### More gelatin sources

If you've been trying your hand at binding slides with colored gelatins for corrective or creative effect (Modern Color, December) you'll be interested in knowing of additional sources of gelatins.

Addacolor Correction Filters, made by Lou Bertz Specialties, 6268 Romaine St., Hollywood 38, Calif., are available, not only in neutral, as mentioned in my column, but in sets of 24 containing four filters each in pale blue, green, yellow, cyan, magenta, and straw. A 2 x 2 in. set costs \$1. A 2½ x 2½ in. set costs \$1.25.

Paler shades of stage gelatins are also suitable for binding with your slides. A special advantage of these is extremely low cost—about 35 cents for a 20 x 24 in. sheet. A sample swatch book of the many colors made is available for 60 cents from Rosco Laboratories, 29 Moore St., Brooklyn 6, N. Y.—THE END



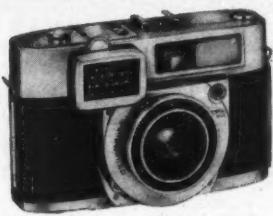
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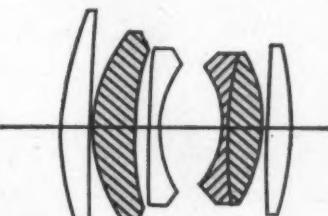
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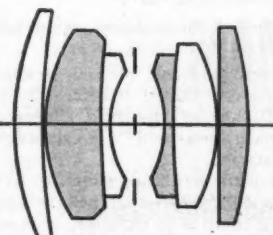
Rokkor 6-element f:1.8, 55 mm standard for Minolta SR-2



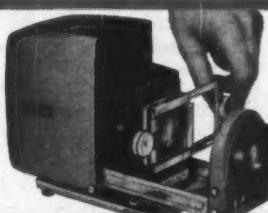
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# ULTRA MINIATURE

by JOSEPH D. COOPER

Want to make your own prints? Here are some tips on special ultra-miniature enlarging techniques.



The first problem you'll encounter in making your own prints is deciding which negative to work with. In its original size it is practically impossible to tell whether a negative is sharp. And tiny contact prints won't be of very much help even if you use a magnifier.

The easiest way to view your negatives is to run them through your enlarger, projecting them onto a sheet of white paper. Any imperfections will show up clearly.

However, using your enlarger as a viewer involves handling the negatives more than may be advisable. If you want to avoid this you can use any one of a variety of special viewers. (You may, of course, use a high-powered hand magnifier, but this is not very convenient.) The GaMi film viewer and the recently introduced Meopta viewer are both designed for 16mm films. They consist of a film holder and a magnifying lens.

Minox film is returned from processing in a transparent protective negative wallet. This film can be viewed with the Minox negative viewer without removing the strips of negatives from the wallet.

#### How to eliminate dust

When you are ready to begin printing, hold the negative strip so that you sight along the surface at an oblique angle as you face the light. Examine both sides of the film: you can easily see if there is any dust on it. If there is, use an ear syringe to blow it off, or pass a camel's hair brush lightly over the surface. Never try to wipe away dust with any degree of vigor. The more you work at it, the more static electricity you build up and the harder it is to remove the dust from the film surface.

If the negatives are not clean—if they have fingerprints or smudges—

wipe them carefully with liquid film cleaner on a piece of cotton.

In spite of everything, your negatives will probably pick up some scratches and abrasions along the way. If you develop your own film you can keep them to a minimum by immersing the negatives in a super hardener such as Permafilm after they are washed.

Another scratch preventative and corrective is Mira-Cote, which was described by Norman Rothschild in "Modern Color," November 1959. This substance gives a hard protective coating, similar to nail polish. In so doing, it also fills in scratches. As Rothschild pointed out, the film must dry under dust-free conditions, because if any dust or lint settles before the film is completely dry, it will stick.

If scratches appear as white lines on the print they are probably on the film base. You may be able to eliminate them by applying a thin coating of

#### IN NEXT MONTH'S MODERN

Can you get good quality prints from super high-speed film? MODERN gives a detailed answer.

scratch remover, such as Braun Kov-A-Mar or Edwal No-Scratch, to the base side of the film. These liquid preparations will not damage the negatives.

If your scratches show up as black lines on the print, I believe the best thing to do is to carefully etch out the line on the print with an etching knife or razor blade, then spot the print. The easiest prints to spot are those with matte, or dull, surfaces; the slight pebbling will conceal the correction. You may use a retouching pencil, a brush and opaque water-soluble spotting colors, or a brush and spotting dyes, such as Spotone. For your first attempt at spotting, I suggest you practice on a reject print.

The only effective way to spot a glossy print is with spotting dyes, since pencil or water soluble spotting colors will noticeably affect the glossy surface.—THE END

G-E FLASH NEWS



Shot with Plus X film, Exposure Index of 125. Shutter speed 1/500 at f/8.

## MAN WITH A CAMERA SHOOTS "MAN WITH A CAMERA"

Professional Photographer Pete Samerjan catches TV star Mike Kovac on the go...proves ability of G-E PowerMite M5 Flashbulb to stop action.

When Mike Kovac, star of General Electric Flashbulbs' "Man With A Camera" show, ABC-TV, is in pursuit of a suspect, almost nothing can stop him. But Pete Samerjan did—with his Retina Reflex, a 3-inch reflector and one General Electric PowerMite M5 Flashbulb. "It's perfect for fast, candid shooting with small equipment," says Pete. Zirconium-filled, the PowerMite M5 packs the same brilliant burst of light as the No. 5 bulb, yet it's only  $\frac{1}{4}$  the size. 20 millisecond delay allows precise "M synch" at any shutter speed

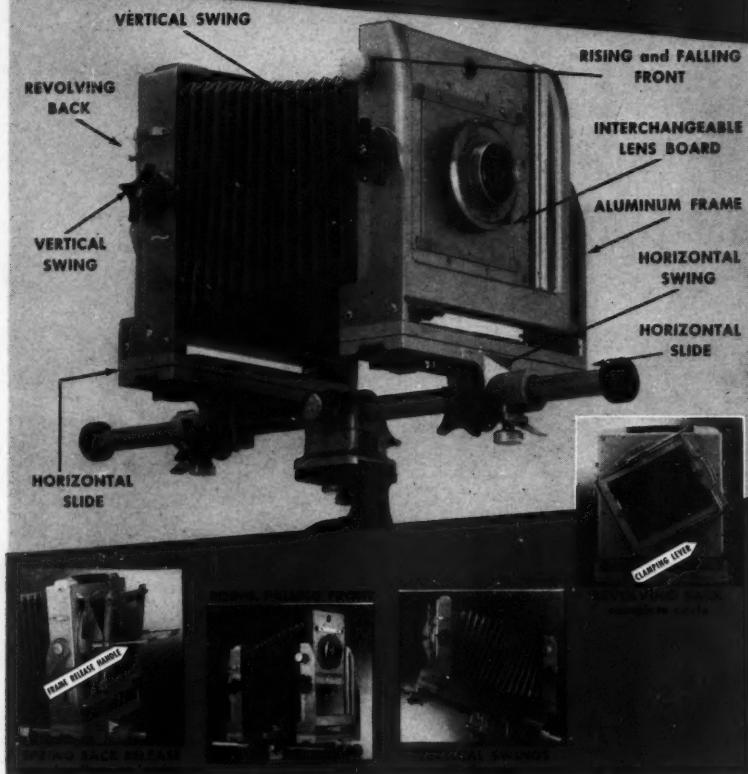
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by ANDREAS FEININGER  
Staff Photographer for *Life*

Introducing the five-legged "tripod," a practical device for getting really firm camera support.



As any reader of this column knows, I firmly believe that the full potential of a large camera cannot be realized without using a sturdy tripod. But sometimes sturdiness alone will not insure critical sharpness in a negative. This is particularly true if the distance from the front of the lens to the back of the camera is great. The entire system may vibrate at the slightest provocation, no matter how strong and sturdy your tripod is.

Many times I have watched the ground glass of a telephoto-lens-equipped 4 x 5 view camera through a ten-power magnifying glass and noticed that the image never stopped quivering. Vibration in the building, caused by street traffic, was affecting the entire camera system, even though the camera was set up on a heavy duty tripod. The reason was that the front and the back of the camera were too far from the tripod's point of support. However, the moment I supported the camera, not at its center of gravity alone but in two places, front and back, the image no longer vibrated. The most effective way to give this support is to use a pentapod.

A pentapod is a tripod that has five legs. However, these five legs touch the ground only at three points (see top photo page 44) which makes it as easy to set up on rough or slanting ground as an ordinary tripod. Two of these legs support the front of the camera and the lens, and three support the camera's back. All five are joined at the top by a flat aluminum base plate (see top photo page 44).

Basically, any strong, well-made tripod may be converted into a pentapod by simply fitting it with two extra legs and a top rail. But the best tripods for this purpose are those equipped with a center post or "elevator." The camera can be tilted up or down by simply lowering or raising (Continued on page 44)



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**THE LARGE CAMERA**

(Continued from page 42)

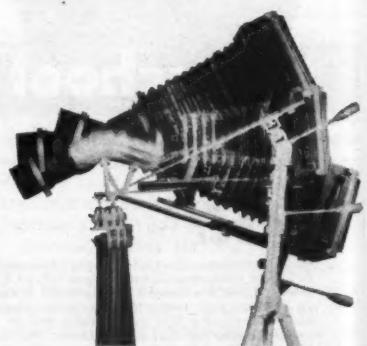
the center post. If the tripod has no center post, then you must shorten or lengthen the "rear leg" of the pentapod to achieve the same results. In addition, tripods equipped with a head permitting lateral leveling of the camera by means of a separate side tilt (such as the Tiltall tripod, below) allow the camera to be leveled laterally in a matter of seconds. Usually, leveling the camera would require the shortening of the two pentapod legs on the side which is too high.

I recommend using the pentapod in cases where the length of the entire camera is considerably greater than "normal"—for example, when extra long bellows extensions are required, as in telephoto and close-up photography; when using an abnormally heavy lens, which tends to pull the camera front down and out of alignment with the film plane; and when shooting outdoors in a strong wind.

In next month's column I will describe in full detail how you can set about converting your own tripod into a pentapod.—THE END



The pentapod supporting a 5 x 7 Linhof Technika equipped with a 40-in. Dallmeyer lens.



This multiple exposure demonstrates how the camera can be tilted by simply adjusting the center post.

## NEW BOOKS

(Continued from page 14)

focal length, long focus, and other terms. He goes well beyond the nuts and bolts—and glass—into a discussion of the creative use of lenses.

However, we did find his discussion of perspective a bit confusing. He fails to mention that while the perspective shown by tele, wide-angle and normal lenses used from the same position may appear different, projecting one frame from each shot so that similar, related objects within each frame are the same given size would indicate that there is no actual perspective difference. While he does use the term "apparent perspective," he doesn't really develop the subject as fully as it deserves. The book is well written, and for the most part Turner relies on simple terms. However, he does lapse into somewhat pedantic language at times. We would have preferred more space devoted to the creative lens—with emphasis on more experimental techniques such as the use of prisms, soft focus, extension tubes, and close-up attachments.

Turner is particularly helpful in discussing techniques for overcoming lens disabilities and for shooting under unusual circumstances. He provides much information that would be helpful to anyone thinking about buying additional lenses.—M. A. M.

**THE TECHNIQUE OF FILM EDITING,** seventh edition, compiled by Karel Reisz. 288 pages, illustrated. Focal Press, London; Amphoto, New York. \$7.50

Few books live up to their dust jacket blurbs. This one does. The British Film Academy set up a committee of ten experienced film makers and requested that they pool their knowledge. The result was not a set of rules but, rather, a statement of the many facets of editing from a practical point of view along with some of the answers.

The book is practical and at the same time conducive to independent thought. It should be extremely useful to the amateur who is serious about film making and to the professional who is interested in the analysis of some of the great motion pictures of recent years. The book covers the history, practice and principles of editing. An appendix outlines practical cutting room procedures—sound editing, synchronization of rushes (day's shooting and sound track), editing procedure (handling), and optics (fades, dissolves).

The names of film greats—Griffith, Pudovkin, Welles, Eisenstein, and others—crop up throughout the book, but names are not merely dropped for effect. Each name is connected with its contribution to motion picture editing. This is definitely a worthwhile book for anyone seriously interested in motion pictures.—M. A. M.

These and other books are available through **AMPHOTO**: see pages 118 & 119.



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# 35 MM

by JOHN WOLBARST

3000-speed film raises some haunting questions for 35mm camera and film makers.

No matter how equipment blase you've become, it's almost impossible not to admire the remarkable mechanical ingenuity and fine workmanship displayed in some of today's top 35mm camera designs.

The wide-eyed lenses; the remarkably accurate rangefinders; the obedient shutters; the beautiful focusing systems of the single-lens reflexes; the synchronization for flash and speed light; and so on—all are amazing achievements. Yet, viewed from one angle, they all represent excuses. They *had* to be built into the camera for one main reason—the failure of the film manufacturers to produce a film which would make most of these mechanical aids unnecessary.

This slightly anarchistic sounding idea popped into my head recently and has been nourished by my experience with the new Polaroid 3000-speed film, certainly the most light-sensitive product ever to be offered to the general photographic public. And from the look of the Polaroid #625 exposure meter, which lists exposure indexes up to 12,000, this is by no means the last word in film speed from that quarter.

#### Superspeed film dreams

Let's suppose that films of equal speed were available for 35mm users. I know about Agfa Isopan Record—under some conditions an exposure index of 3,000 can be used. But the results are grainy-looking compared to our wonderful general purpose films.

What if there suddenly became available a 35mm color film with all the sharpness and low graininess of Kodachrome, but with an exposure index of 3,000, or 6,000? Or a black-and-white one, same speed, but otherwise similar in performance to Kodak Plus-X Pan? What would be the effects on current cameras and future designs?

Of course, the first thing to happen would be that more and more pictures would be taken with less light. A 3,000- or 6,000-speed film, plus an f/2 lens, plus a shutter with a wide range of speeds, is such a formidable picture-taking combination that it would be possible to shoot successfully whenever there's enough light to see the exposure meter dial and the camera controls! In fact, most exposure meters would be valueless—they are simply

not sensitive enough. The GE PR-3 with accessory booster cell is the only meter I know of that would be reasonably useful for such shooting.

In the opposite direction, it would be next to impossible to use such a film in bright sunlight with present-day cameras unless a fairly dense filter was over the lens. We'd need exposures on the order of 1/1000 or 1/2000 sec. at f/45 for an ordinary snapshot!

#### A superspeed film camera

Now let's be camera designers. A man from the sales department has just dropped on our desk a cartridge of 3,000- (or 6,000-) speed film—super in all qualities—and wants a mass market camera in which it can be used.

Most pictures are made outdoors or in relatively bright light. Most people want a picture that's sharp ("clear" is the commonly used word) and correctly exposed. First item: automatic exposure control.

At present it is possible to vary either lens opening or shutter speed automatically. Our camera will have to have both features.

Second item: guaranteed sharp focus. That comes almost automatically with a small lens opening. We don't need anything wider than f/8, even for dim light indoor shooting. And you can make a crackerjack sharp f/8 lens out of three pieces of glass (or maybe plastic) for a tiny fraction of the cost of making one of those complex f/2 beauties now necessary.

Rangefinder? Who needs it? Outdoors in bright sun with a very small lens opening everything will be in sharp focus. Even at f/8 a simple manual setting (near, medium distance, far) would be pretty accurate. And if we have a film fast enough to allow f/11 or f/16 in dim light, the focusing problem gets even simpler.

Third item: the viewfinder. Obviously, with lens openings as small as these, single-lens reflex systems which depend upon large apertures for viewing brightness are out of the question.

Fourth item: auxiliary lighting. Well, something like the repeating flash of the Polaroid wink-light would do for the fairly close-range situations in which extra light is needed.

Fifth item: the shutter. With only a tiny lens aperture to uncover and close, it's fairly easy to build a low-cost, simple, high-speed shutter.

Of course, there are a few nasty little problems concerned with making the whole camera and the film car-

(Continued on page 120)

# A FRANK STATEMENT!

TO THE MAN  
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KONICA QUALITY  
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"The Lens Alone

is Worth the Price"



If cost has kept you from the few luxury 35mm cameras, you face a somewhat confusing alternative. How do you pick your way through the jungle of medium-priced models on the market, and choose the one best suited to your needs?

*True, the new Konica "S" is one more model, but—rather than add to the confusion—it may resolve it for you. It is perhaps as important for what it is not, as what it is. It doesn't scream "features," "gimmicks," or "low, low price." But it does hand you everything desired in this age of photographic automation. Plus, of course, the confidence of using a Konica product.*

While there are cameras that may claim to accomplish anything the new Konica "S" can do, and possibly at less cost—let's look at the FACTS! First, consider that the simple "box camera" of yesteryear had basically "similar" features to the equipment of today, but there is somewhat of a difference in possible results. Now, let's start at the "heart" of the camera, its lens.

What's so special about "lens difference"? Aren't all lenses good enough for the average picture-taker? Isn't it more important that the lens, for example, is f2.5, rather than f2.8? No! Quality, not lens markings, is where the essential difference does lie! Think about that for a moment. Did you ever consider that a 35mm negative is a mere 1" x 1 1/2", and that you rarely if ever, view your picture in that original size. If it's a color transparency, odds are that it will end up as a 20x projection. If black & white, you'll probably make "jumbo" prints anywhere from 2 to 6x larger.

*Simply, this means that the slightest distortion, the minutest deviation from pin-point sharpness on your negative or transparency will show itself many times larger in your viewing. So, lens quality is perhaps the greatest essen-*

*tial difference among cameras having more or less of the same features. Do you wonder why most fans spend so much for lenses, or why Konica achieved such fame for being able to put lenses on its cameras that alone, are equal to lenses selling for as much as the complete Konica camera?*

What about "parallax correction"? Many cameras offer this vital feature, but only Konica offers "automatic margin control," which not only corrects for parallax, but actually has a frame that increases and decreases its angle of vision as the camera-to-subject distance varies. Just like your camera's lens does! And very, very vital!

These are a few of the differences that make the new Konica "S" more than "just another" medium priced camera. We could talk about the camera construction, accuracy and sensitivity of the coupled electronic exposure meter, the range of shutter speeds . . . and again remind you of the reputation of the maker, for lifelong service as well as initial quality. Consider all these before falling for the "bargain." Many "quicky" camera deals find their way in and out of the market. Be sure that the camera you buy is one you will want to live with for years to come, and that it is equal to any growth in your skill and interest.

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## Amateur and Pro Pictures Sought for Nationwide Contest

From February 1 through May 31 this year, Edward Steichen is heading a panel of expert judges in a search for photographs on the theme of "America's Many Faces." The final selection will, it is hoped, be used for an exhibition on similar lines to "The Family of Man."

This project is sponsored by the National Urban League, whose aims are to improve opportunities for Negroes and to better race relations in the U.S. The executive director of the League, Lester B. Granger, says of the project: "The photographs we seek will picture the various aspects of life in multi-racial America."

To give a more detailed idea of the kind of photographs wanted, Edward Steichen explains: "We are interested in portraits, yes, but we are more interested in pictures of people in action, living their lives in America. We want pictures showing cooperation and friendship across the lines of race, religion, and national origin. We also want pictures showing the difficulties, prejudice, and open conflict which sometimes result from differences in background and origin." The pictures, he goes on, can show any kind of activity, in any setting, in any walk of life.

Steichen points out that "America's Many Faces" presents a stronger challenge to American photographers than "The Family of Man," for which photographs were chosen from all over the world. It also gives them an opportunity to plan their pictures, as well as choose from their existing work, in the light of a stimulating, worthwhile theme.

### Rules for submitting pictures

1) This search is for photographs of people, or the ways of people, in the United States of America. Photographs should highlight the varying heritages of the nation's population.

2) Anyone is eligible to submit photographs for this purpose, *amateur as well as professional*. Paid employees of the National Urban League and its affiliates and their families can submit pictures but are not eligible for honoraria.

3) An entry may be one photograph or several photographs. There is no limit as to the number of entries that may be submitted. A set of photographs intended as a series or a photographic essay should be identified as such and accompanied by captions or data.

4) Each photograph submitted must carry the following information on the back: name of photographer, address of

photographer (street number, city, zone, and state), telephone number (if any), name and address of person or firm submitting the photograph if other than the photographer who took the picture, time and place the photograph was made.

5) Photographs must be unmounted, black and white, or color, of a minimum size of 4" x 5" and a maximum size of 11" x 14". Entries must be prints from original negatives. Entries will be returned only if they are accompanied by a \$2.00 fee for handling expenses.

6) No transparencies or negatives should be sent at the time of the entry. The National Urban League will *not* be responsible for any unsolicited negatives or transparencies.

7) All entries should be mailed to: "AMERICA'S MANY FACES," National Urban League, 14 East 48th St., New York 17, N.Y.

8) The search opens February 1, 1960, and closes May 31, 1960. Photographs of life in contemporary America taken prior to February 1, 1960, may be submitted, but all entries must be postmarked during the specified period. We are not interested in historical material.

9) Preliminary screening of all entries will be done by a Screening Jury of photography experts. Final selections will be made by the Board of Judges chaired by Edward Steichen, director of the Department of Photography of the Museum of Modern Art. Decisions of both the Screening Jury and the Board of Judges will be final.

10) A payment of \$50 will be made to the photographer for each individual photograph accepted. A payment of \$250 will be made for each series of photographs or photographic essay accepted. A series of photographs or a photographic essay must consist of five or more photographs. In addition to the cash payment, each photographer whose work is accepted will receive a Certificate of Recognition signed by Edward Steichen and Lester B. Granger, executive director of the National Urban League.

11) Each photographer whose work is selected by the Board of Judges will be notified by mail on or before December 31, 1960. Photographers whose work is selected will be asked to lend original negatives (or transparencies) to the Urban League in order that exhibition prints or prints for book reproduction may be made. Honoraria will be paid by check no later than one month after the selections have been announced.

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# THE WELL TRAVELED CAMERA

by the editors

**Home, home on the range, where  
the sky is all Kodachrome all day.  
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**Editor's note:** Since no staff member at MODERN has been fortunate enough to go west for a vacation, we asked a friend, Samson Raphaelson, who had, just what digs in Arizona.

**Editor:** If you're interested in photography, is it worth while going to Arizona?

Raphaelson: Yes, very much so. But I suggest that you beware the example of all those color shots one sees of Arizona in travel magazines and other places. Gorgeous distant views, showing mesa, desert and sky. That sky is blue; just as blue as if an untalented kid slapped it on with house paint. The mesas are red, the most obvious kind of red; and the blue makes them purple, the most obvious kind of purple. It's something that happens on color film. Actuality is different. What your eyes see are colors dry like champagne, and delicate. The Arizona blue is fragrant almost, like desert flowers. The sand is brown, yet it's a million other subtle colors behind the brown. And the only way to get them that I know is not to shoot the big scenic. Now someone else might photograph the big scenic and make it great. I'm saying only what I instructed myself to do. I took a little scenic—some immediate thing in the foreground—and gave it at least two-thirds of the frame. I let the background find its own way in, because that Arizona background is so potent. The colors are so strong that if you fight them, they'll sneak in a little anyway—just enough. If you invite them, they'll sit in your lap with the obviousness of a heavily rouged tramp.

**Editor: Foreground subjects?**

Raphaelson: I mean almost anything. Take the fencepost of a corral on a ranch. I made a shot of a fencepost and the horizontal crossbars in the background. Between the bars was Arizona—the brilliant desert sand and bits of the far-off blue hills.

**Editor: You've been talking mainly about color. Isn't Arizona good for black-and-white?**

Raphaelson: It's great. I'll come to it. I just want to add another color foreground subject—the human being.

By taking close shots of human beings, letting just a hint of that background creep in, you can suggest scenic beauty. Incidentally, in Arizona never forget that shadows are terrific "values." This applies to black-and-white as well. I mean, we all know that a shadow is part of the design. But in Arizona it is only early in the morning and very late in the afternoon that you're going to get any softness unless it's a very hazy day. From 9:00 A.M. to 4:00 P.M. on a January day you get brilliant light—the word is harsh, and yet it isn't harsh because the shadows and the light areas are beautiful. However, shadows are so strong that they are a powerful part of any design. And if you keep that in mind, you can get stunning effects.

**Editor: What color film did you use?**

Raphaelson: Regular Anscochrome and Super Anscochrome. I think results were a little less glaring than they might have been with Kodachrome film.

**Editor: The Kodachrome would have given you more garish results?**

Raphaelson: From my memory of Kodachrome I would judge it to be wonderful in the East, but too responsive for Arizona. I think Anscochrome renders the browns more and responds less to the blues and the reds.

**What about exposure?**

**Editor:** Let's talk about exposure for color where there is a tremendous contrast of light. Can you take an overall reading and expect to get good color rendition?

Raphaelson: No. You have to choose what you're going to sacrifice. I generally cut down a stop or two on bright, contrasty days. I would rather sacrifice detail in my shadows but get lovely quality in light areas.

**Editor: How about your exposure for black-and-white?**

Raphaelson: With black-and-white I play against bright areas by cutting down at least one stop where there is sand or rock or water to reflect that golden light (just as I do for color). There is still the problem of high contrast, but in a lesser degree than with color—at least, for me. I've got quite a few full-range shots on all but the most glaringly brilliant days. Most film will give you full range on overcast days. On such days, both for black-and-white and color, your phot-

(Continued on page 54)



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## TRAVEL

(Continued from page 52)

tographs will give you the values you hoped for on the bright day. You still get the sharp darks and lights but there is also detail. Overcast day is perfect; hazy day, excellent.

*Editor: Is there much to photograph around a ranch?*

Raphaelson: A lot. The one I stayed at was a former working ranch right on the Mexican border. The Mexicans ship their cattle to the U.S. and they are required to run the cattle through chemical fluids which kill contagious diseases. This ranch had the corrals and runways for the operation. Well, those great herds surging over the hills from the Mexican border are great photo material. I started on a hill, shooting on the herd, and then I got right down among them. I shot them as they were coming toward me. They're tame cattle, they didn't stampede over me, although later somebody said I was taking chances, that sometimes they will.

### Simplicity is exciting

And then I took some shots of cowboys in the corral keeping the cattle in line. The activity in the corrals is rich with photographic opportunities. The wonderful horizontal lines of wood, the distant hills, the sombreroed cowboys. The shadows. In general, simple things gave me photographic excitement, often the most obvious. I no longer seek the extraordinary. Just as in a play, you don't write about a man who fell out a ten-story window and didn't get killed. That's a news story. What you look for is character, design—line and mass. Anybody sitting on a fence can give that, if you see it. And let Arizona creep in behind them. I found an old bell on the ranch supported by timber. I took dozens of shots at various hours and days with that bell in the foreground. I found endless surprises in it and the shadows it cast. By changing the camera angle  $\frac{1}{4}$ -in., whole new combinations and designs were created. And then faces—the Mexicans in the village across the border. You can't go there and just say "Hi" and hope everybody will get picturesque for you; they'll hide in their homes. But if you take a few days to get acquainted, they'll get used to you.

*Editor: What's the best time of year to go to Arizona?*

Raphaelson: Any time but summer.

*Editor: What's wrong with summer?*

Raphaelson: The temperature gets over 110. And all the snakes come out, so if you strolled in the desert you'd be nervous as well as hot. But in winter you can't find a snake; I don't know where they go.

*Editor: It's not too cold in winter?*

Raphaelson: No, it's wonderful. We had 80° for ten days in February. Usually it's no more than 70, but that sun makes it golden warm. It's icy cold at night.—THE END

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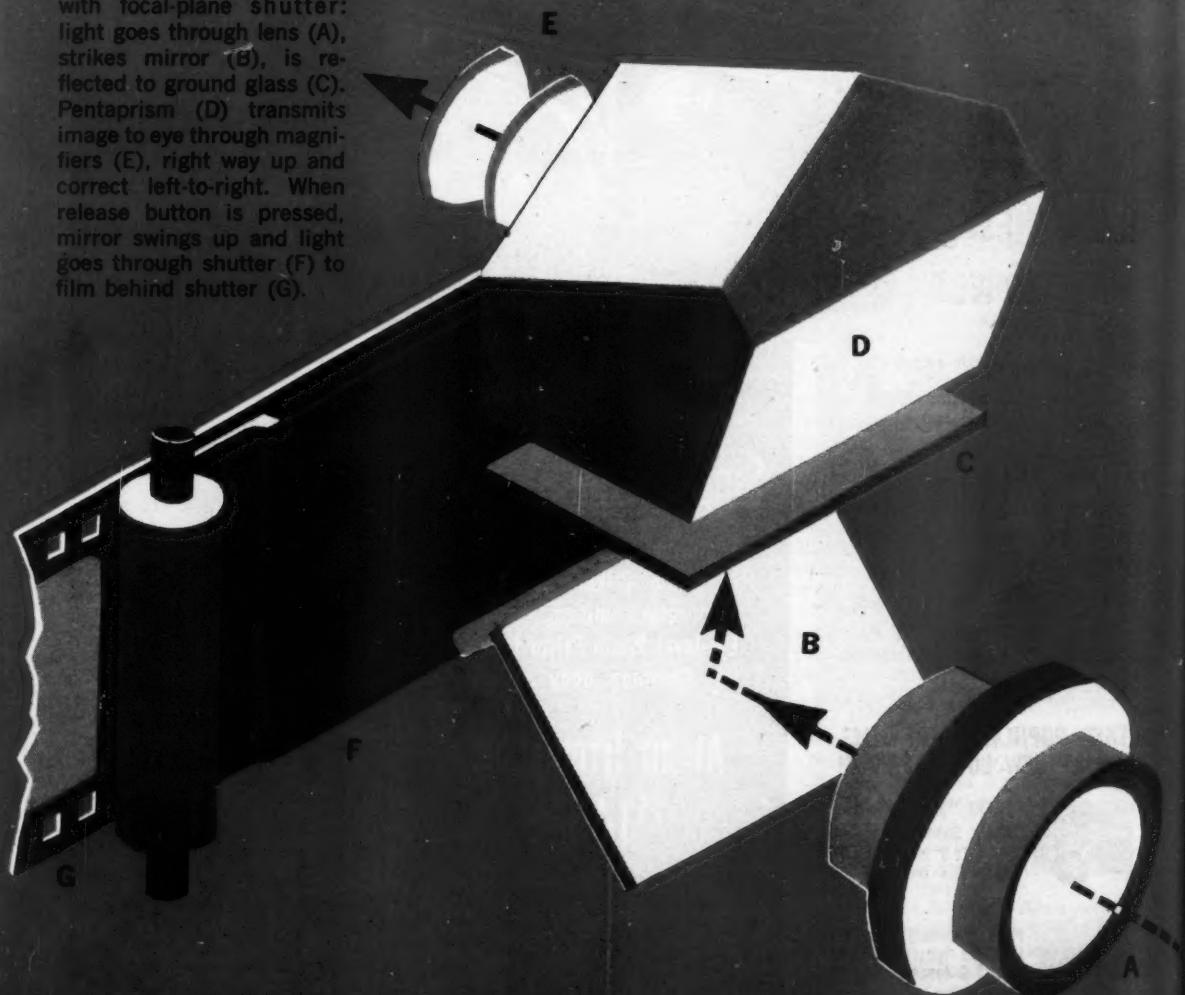
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WILL THE PRISM REFLEX REPLACE THE RANGEFINDER?  
WHY ARE SOME PRISMS BRIGHTER THAN OTHER PRISMS?  
DO PRISM RANGEFINDERS REALLY WORK ACCURATELY?  
IS ONE AUTO DIAPHRAGM SYSTEM BETTER THAN ANOTHER?  
WILL THERE BE BETTER SINGLE-LENS REFLEXES?  
BENNETT SHERMAN ANSWERS THESE QUESTIONS AND MORE.

Typical single-lens reflex with focal-plane shutter: light goes through lens (A), strikes mirror (B), is reflected to ground glass (C). Pentaprism (D) transmits image to eye through magnifiers (E), right way up and correct left-to-right. When release button is pressed, mirror swings up and light goes through shutter (F) to film behind shutter (G).



# SINGLE LENS REFLEX CAMERAS & HOW THEY WORK

SINCE PHOTOGRAPHY'S BEGINNING, the ground glass of the view camera placed directly at the film plane has been considered the best possible device for accurately judging composition, focus, and depth of field. Although the picture is upside down and the image is reversed, as in a mirror, from left to right, it's not surprising that many of today's best and most popular 35mm cameras use adaptations of the view camera. However, the viewing image has been righted by reflecting the light beams from a swinging mirror to a special horizontal viewing ground glass. This is the principle of the waist-level focusing single-lens reflex. By using a glass prism above the ground glass an eye-level image, not only the right way up but also not reversed, can be produced.

You might wonder why it took so long to reach this design. The reason can be traced directly to the horizontal 35mm format. As early as 1936, the waist-level 35mm Kine Exakta reflex was introduced. It focused only at waist level and was awkward for shooting verticals. To take a vertical picture, the photographer was forced to hold the Exakta at a right angle facing away from the subject.

The eye-level prism which is largely responsible for the present popularity of the 35mm single-lens reflex is not, as many people think, a World War II invention. The design of the pentaprism, a five-sided piece of optical glass which reflects the image from the ground glass to an eye-level position, reversing the mirror image, actually dates back to artillery telescopes of World War I vintage. Carl Zeiss in Jena, Germany, first adapted the prism for camera manufacture. This East German, Russian-controlled company announced in 1949 the production of a radically new Contax camera. This largish and, by rangefinder camera standards, rather clumsy instrument now known under every sort of name—Contax S and D, Pentacon, Hexacon, Consul, etc.—incorporated in a single-lens reflex a permanently installed pentaprism above the ground glass.

The basic design of the eye-level reflex has never veered far from this first camera (see illustration page 56). Instead of requiring the photographer to peer down at a tiny waist-level ground glass, the Contax S provided

### SINGLE LENS REFLEXES (Cont.)

an eye-level, right side up, correct right to left, view. While this first eye-level reflex caused much comment, it didn't find many buyers. It was expensive—\$475. It was poorly finished—already the material shortage was beginning to tell in East Germany. It was noisy in operation. It was somewhat inconvenient—having no preset lens, automatic diaphragm, or even clickstops for that matter. It certainly didn't bear comparison with the sleek, compact, quick operating, less expensive rangefinder 35's that were just beginning to come across again from Western Europe.

Since the invention of the Contax S, automation has made the single-lens reflex successful. Automation has made it possible to close down the lens automatically before exposure, to reopen it immediately afterwards, to engineer a mirror which can fly upwards and return immediately after the picture is made. Today a single-lens reflex can be as fast an operating camera as the rangefinder. But it still has two disadvantages. The best rangefinder cameras provide slightly more brilliant focusing in low light. Secondly, no single-lens reflex yet qualifies as a "pocket-size camera."

However, the single-lens reflex is less complicated optically than the rangefinder camera. It's easier to fit normal or long focal-length lenses to the single-lens reflex. It's a handier camera to adapt for scientific purposes. With many reflexes you can see your actual depth of field through the finder. You can examine the apparent distortions that your lens sees, compose your picture on a large viewing area no matter the focal length of the lens. With no danger of parallax error, you can see almost the exact picture area—whether the subject is fractions of an inch from the camera or at infinity.

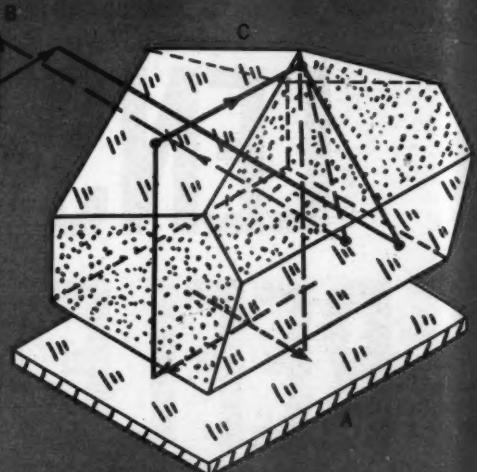
#### Is the reflex exact?

A few nasty barbs have been aimed at the reflex designers by those who claim that the single-lens reflex does *not* show you exactly what you get on the film—that the film, in fact, shows a greater area than the viewing screen. While this is quite true, the disparity in areas is deliberate on the part of the designers. Any photographer shooting color and examining his mounted slides knows how annoying it is to discover that part of his picture area has been lost in mounting. The slightly greater picture area obviates this. Will some of the new prism reflexes boasting exact correspondence between ground glass and picture area be the blessing they seem to be—as far as color is concerned?

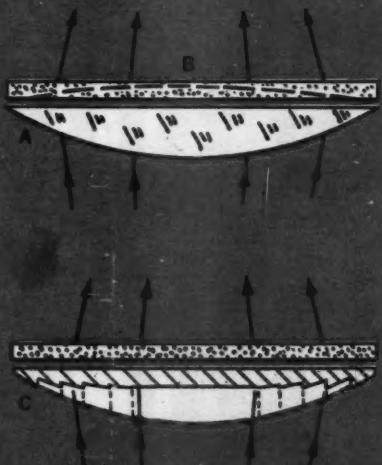
Like 35mm rangefinder cameras, 35mm reflex cameras vary in quality, brightness of focusing image, shape, size, and weight. It's our purpose to examine critically just how and why all these differences occur.

Basically, you can divide single-lens reflexes into two categories—the focal-plane shutter camera fea-

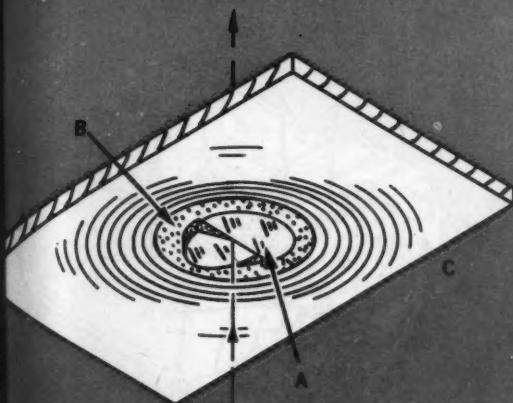
### PRISMS, RANGEFINDERS, FRESNELS: WHY AND HOW THEY HELP REFLEX CAMERAS



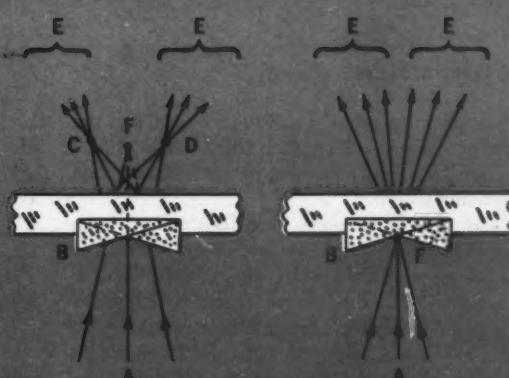
**1. HOW ALL PRISMS WORK:** The image produced on the ground glass (A) is right side up but reversed right to left. The pentaprism (5-sided prism) transmits image right way up (B) but roof edges (C), acting like a mirror, reverse this reversed image.



**2. GROWING FIELD LENS:** Light from lens heads toward ground glass but is converged by field lens (A, top picture). Field lens improves edge brightness of ground-glass image but produces curvature of focus (B) because of central thickness. By substituting plastic Fresnel with ridges (C), each having same slope as equivalent field lens, equal brightness is produced minus curvature of focus.

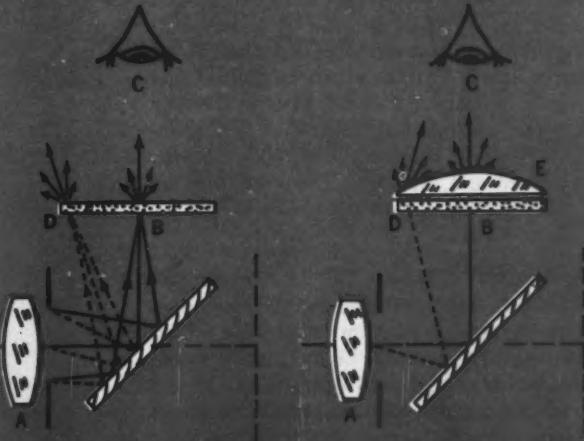


**2. GROUND GLASS GOES MODERN:** Split prisms (A) provide rangefinder focusing (see illustration 3), plain ground-glass ring (B) gives you fine ground-glass focusing. Outside ground glass (C) is covered with Fresnel-lens (see illustration 4) whose rings seen through viewfinder make focusing possible but not as easy as with (A) or (B).

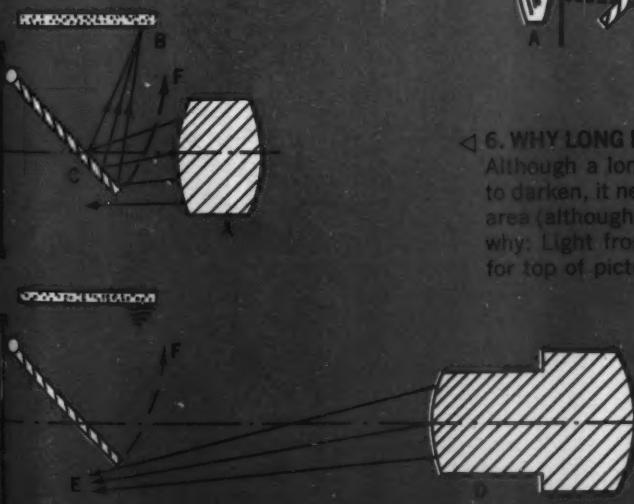


**3. SOME RANGEFINDERS ARE BETTER:** Light from unfocused lens focuses at (F) in left illustration. Light from (A) passes through prisms (B). One prism diverts part to left, forming image (C). Other prism diverts part to (D). Two separate images (E) are seen. When lens is correctly focused at (F), right illustration, two beams produce single image. Problem: to set prisms at sufficient angle for good rangefinder separation without causing half of image to black out at small apertures.

**5. WHY THE CENTRAL BRIGHTNESS:** ▷ Light passing through lens (A) reaches ground glass in (B), where it's scattered. Most of scattered light goes to eye (C). Light going to corner (D) is scattered but little reaches eye (note arrows). By adding field lens (E) atop ground glass, scattered light from the edges and corners is redirected to eye making apparent brightness more uniform. Alternative to field lens (E) is Fresnel lens (see illustration 4) which would cause less curvature of focus.



**△ 6. WHY LONG LENSES CAUSE DARK GROUND-GLASS EDGES:** Although a long lens often causes one edge of ground glass to darken, it needn't mean that the lens isn't covering the film area (although this may be absolutely true, in addition). Here's why: Light from normal focal length (A) going toward focus for top of picture (B) is picked up by mirror (C) and sent to upper edge of ground glass with only slight loss of brightness. But light from long-focus lens (D) by-passes mirror completely (E), causing apparent dark upper image edge. Also mirror is often shortened in manufacture so it can clear back of normal lens when mirror moves upward toward (F) for the exposure.



### SINGLE LENS REFLEXES (Cont.)

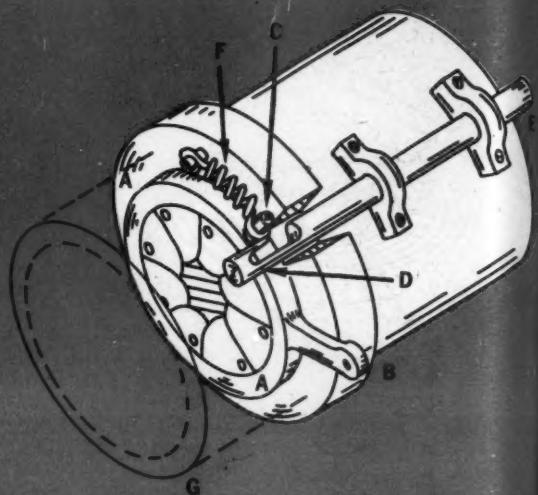
turing complete interchangeability of lenses, and the leaf shutter camera with either fixed lenses, interchangeable front lens elements, or limited complete lens interchangeability.

The leaf shutter cameras (see illustration, page 102) have a remarkably complex action—press the shutter release and the shutter closes, a baffle over the film opens, the diaphragm closes to whatever opening you choose, the mirror swings up, the shutter opens and shuts, taking the picture. During film winding, the shutter is recocked, the mirror comes back down into position, the baffle again covers the film, the aperture and shutter again open fully so you can focus through the lens.

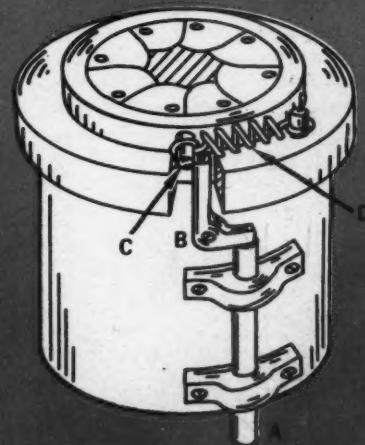
While all this sounds complicated, the relatively few cameras using this system (see charts, page 62) stand up very well indeed. The leaf shutter certainly makes flash synchronization easy—you can use any shutter speed up to 1/500 sec. with the better shutters. The cameras on the whole are smaller in size than the focal-plane shutter cameras. However, even the behind-the-lens leaf shutter cameras with complete interchangeability of lenses are quite limited in lens selection. The small diameter of the leaf shutter restricts the maximum diameter of the lens barrel which can be attached to the camera. In addition, the shutter blades are so far forward, close to the rear element of the lens, that lens designs are further restricted. As a result, lenses made for such cameras are complicated and expensive. Extremely long or short focal-length lenses with fast speeds are all but impossible to design.

#### All the same, but different

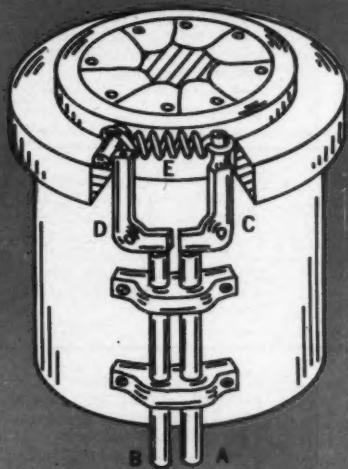
Aside from their different lens and shutter design, the leaf shutter reflexes conform to the basic principle of all single-lens reflexes. Light from an image is reflected onto a ground glass by means of a hinged mirror. When the mirror swings upwards, the image goes straight to the film plane (see illustration, page 56). The accuracy of the single-lens reflex depends upon the ability of the mirror and glass to produce the image exactly as it appears at the film plane. Thus the distance the light travels from lens-to-mirror-to-ground glass must equal exactly the distance from lens to film plane. In addition, the mirror must be hinged exactly parallel to the film plane. The positioning of both ground glass and mirror is subject to very narrow tolerances and can make or break the single-lens reflex's accuracy. The problem is compounded by the movement of the mirror, which must return with practically no tolerance allowance to the same position for each picture. The foregoing optical problems determine the image sharpness of the reflex; most other optical features of the camera—image brilliance, rangefinder separation, picture area—are merely matters of operative convenience.



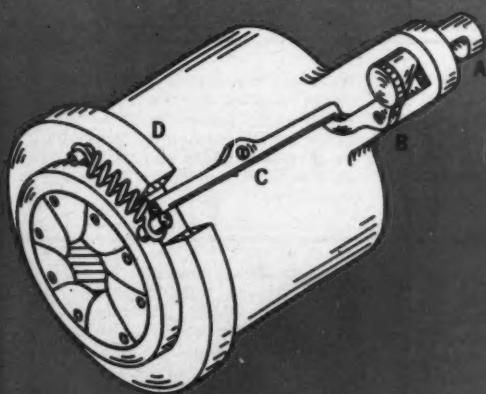
**SEMI-AUTOMATIC DIAPHRAGM:** Diaphragm (A) is opened manually with cocking lever (B). Pin (C) is caught by hook (D). When release pin (E) is pushed inwards by pin inside camera body, spring (F) closes diaphragm. Mechanism is enclosed within lens barrel (G). Edixa, Heiland Pentax, Pentacan, Praktina FX use this system. The lens, although closed automatically when the shutter release is pressed, must be recocked.



**SINGLE-PIN AUTO DIAPHRAGM:** When release is pressed, internal camera pin presses on actuating pin (A) which, in turn, presses L-shaped lever (B). (B) presses diaphragm ring (C), closing diaphragm. When pressure on (A) is released, diaphragm reopens fully. Praktina IIA works this way. Nikon F and Minolta use similar mechanism; however, (A) and (B) are replaced by a single lever which moves in a circular direction parallel to the diaphragm blades themselves.



**DOUBLE-PIN AUTO DIAPHRAGM:** When camera and shutter are cocked, both pins (A, B) are pressed inwards, holding diaphragm actuating spring (E) under tension. When shutter release is pressed, pin (B) is released allowing spring (E) to close diaphragm. Immediately after exposure pin (A) is released and pin (B) is pressed forward rapidly to reopen diaphragm. Canonflex uses a system which is quite similar to this one.



**EXTERNAL AUTO DIAPHRAGM:** When shutter trip button (A) is pushed inwards against camera body shutter release, an undercut cam actuates lever (B). Lever (C) moved by (B) closes diaphragm. Spring (D) pulls diaphragm back to full opening when shutter trip button is released. Schneider, Isco lenses for Exakta, Soligor lenses for Miranda work this way. Steinheil lenses are rather similar.

When you look at subjects through a number of different single-lens reflexes it will be immediately apparent to you that the viewing screens vary greatly in size, brilliance, sharpness, coloration, apparent distance from the rear eyepiece, facility of focusing, fineness of ground glass, prevalence of concentric rings and—if they have central rangefinders—ranging characteristics.

The 5-sided glass prism (top illustration, page 58) redirects the horizontal ground-glass image to a vertical position, making it possible to turn a waist-level reflex into an eye-level reflex. All pentaprisms are about the same size and shape. As we'll see later, brightness of image is largely determined by the lens and ground glass or Fresnel lens. However, better coating and silvering of the prisms in recent years have somewhat diminished the loss of light. Prisms can vary greatly in quality and in ability to transmit a sharp image. The image size as seen through the prism does not depend on the prism itself, but comes from the magnifying optical eyepiece. When a fairly short focal-length lens is used for an eyepiece, the viewing screen appears quite large but close to the eyepiece. It may be difficult for some photographers wearing glasses to see the edges of this kind of viewing screen. On the other hand, when a longer focal-length eyepiece is used, the image appears slightly smaller and further away, making it easier for eyeglass wearers to see the picture edges.

There's been much said for and against the permanently built-in prism and the removable one. Inevitably dirt or dust will gather and must be cleaned out of any optical system with an interchangeable prism, but there is no optical advantage in the permanent prism. The removable prism undoubtedly allows the camera designer to develop a greater profusion of accessories—waist-level viewers, different ground glasses, Fresnel lenses, or rangefinder, and so on.

Some reflex camera owners have been unduly worried over the precision of the removable prism cameras. A small amount of play in the prism housing does seem alarming but has little or no effect on picture quality or focusing accuracy, *provided the ground glass or Fresnel lens upon which the image is actually projected is anchored securely in the camera body*. The prism, after all, merely serves to redirect an already produced image to a point where it's easier to view and focus. It's that original image former—the ground glass—which must be accurately placed. Since the weight of the prism reflex camera is often affected by the large glass prism, it would be advantageous to use a lighter material—a plastic perhaps. However, as of the present, the accuracy of manufacture needed for the prism's roof edge is beyond the ability of plastics. (*Continued on page 102*)

## NAME

## FOCUSING

## DIAPHRAGM



AGFA FLEX

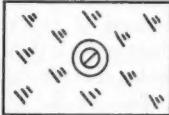


Nearly life-size image on complete ground glass. Prism rangefinder centrally located.

When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns and diaphragm reopens fully when film is wound to next exposure.



ALPA REFLEX

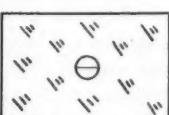


Nearly life-size image on complete ground glass. Diagonally split prism rangefinder with clear collar.

When shutter release on lens is pressed, diaphragm closes slowly to predetermined opening, image disappears for instant of exposure only. Diaphragm opens fully when pressure on shutter release is removed.



BESLER TOPCON

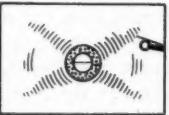


Life-size image on complete ground glass. Prism rangefinder centrally located.

When shutter release on lens is pressed, diaphragm closes instantly to predetermined opening, image disappears for instant of exposure only. Diaphragm opens fully when lens is recocked manually using small lever.

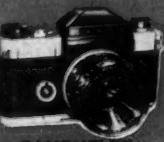


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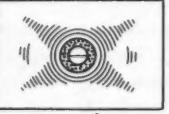


Nearly life-size image on non-focusing clear glass with Fresnel. Central prism rangefinder, ground-glass collar.

When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns and diaphragm reopens to full aperture when film is wound to next exposure.



CANONFLEX

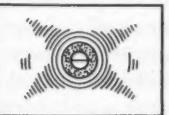


Life-size image on complete ground glass with Fresnel. Prism rangefinder, ground-glass collar.

When shutter release is pressed, diaphragm closes instantly, re-opens immediately. Image disappears for instant of exposure only.



CONTAFLEX



Nearly life-size image on non-focusing clear glass with prism rangefinder, ground-glass collar.

When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns and diaphragm reopens fully when film is wound to next exposure.



EDIXA REFLEX



Life-size image on complete ground glass. Prism rangefinder centrally located.

When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns when film is wound to next exposure. Diaphragm opens when lens is recocked manually.



EXAKTA



Life-size image on complete ground glass. Prism rangefinder centrally located.

When release on lens is pressed, image blacks out, diaphragm closes slowly or instantly depending on lens mount, opens when pressure on release is removed, or by cocking lever. Image returns when film is wound.

## HOW IT WORKS

## NOTES

Automatic Prontor leaf shutter is cocked to full opening by an internal shaft and gearing from film wind lever. When the release button is pressed, the shutter closes, the lens diaphragm stops down, the baffle over the film plane swings away, the mirror swings upwards, tripping the shutter. When film is wound to the next exposure, baffle returns to cover film, lens and shutter reopen, the mirror returns downwards.

Five models: I has changeable waist-level finder, permanent 45mm f/2.8; II has prism; III has waist-level finder, coupled meter, changeable 50mm f/2.8; IV has prism; V has 55mm f/2. From \$99.95 to \$216. Accepts Agaflex lenses.

External release button is on the interchangeable lens mount. This release button covers the body release. When it's pushed inwards, the diaphragm closes to the predetermined opening. Then the body release frees the rapid-return mirror just before the focal-plane shutter operates. End of shutter travel releases mirror, allowing it to return downwards. Lens reopens fully when finger is removed from release button.

Four models: 4b has waist-level finder; 5b has 45° prism; 6b is same as 5b with rangefinder, 8b same as 6b with optical rangefinder. From \$239 to \$499. Finders are not interchangeable. Accepts Alpa lenses.

External release button is on the interchangeable lens mount. This release button covers the body release. When it's pushed inwards, the diaphragm closes. When the diaphragm is closed to the predetermined opening, the body release frees the rapid-return mirror. The mirror in turn trips the camera's focal-plane shutter. The end of shutter travel releases the mirror, allowing it to return downwards. Lens reopens fully when recocked manually.

One model: Changeable prism, \$295 with 58mm f/1.8 or 35mm f/2.8. Accepts all preset or manual Exakta-mount lenses.

Automatic Synchro-Compur leaf shutter is cocked to full opening by an internal shaft and gearing from film wind lever. When the body-mounted release button is pressed, the shutter closes, the diaphragm stops down, the baffle over the film plane swings away, the mirror swings upwards tripping the shutter. When film is wound to the next exposure, baffle returns to cover film, lens and shutter reopen, the mirror returns downwards.

One model: Permanent prism, coupled meter has needles visible in viewfinder. \$220 with 50mm f/2.8, \$470 with 38-82mm zoom lens. Accepts Bessamatic lenses.

Catch holding the rapid-return mirror spring is freed by pressure on the shutter release button. Mirror trips focal-plane shutter. During mirror travel, mirror return spring is cocked. End of focal-plane shutter motion triggers mirror release latch. During exposure, lever pushes in diaphragm lever on lens to close it to proper aperture, releasing it to full aperture at end of shutter travel. Winding film to the next exposure causes interior pin to contact pin on rear of lens, recocking diaphragm spring.

One model: Changeable prism, accessory meter coupled to shutter dial. \$299.95 with 50mm f/1.8 lens. Accepts Canon lenses.

Automatic Synchro-Compur leaf shutter is cocked to full opening by an internal shaft and gearing from film wind lever. When the shutter button is pressed, the shutter closes, the diaphragm stops down, the baffle over the film plane swings away, the mirror swings upwards, tripping the shutter. When film is wound to the next exposure, baffle returns to cover film, lens and shutter reopen, the mirror returns downwards.

Three models: Permanent prism. Super has coupled meter with needles visible in finder, 50mm f/2.8, changeable lens components. Rapid has no meter; Prima has less expensive lens system. Super \$199, Rapid \$169.

Catch holding the mirror spring is freed by pressure on shutter release button. Lever within camera body moves forward, pressing release pin on rear of lens. Release pin triggers closing of spring-loaded diaphragm. As shutter release button is pressed in further, the focal-plane shutter operates. When film is wound, lever moves backwards and mirror returns downwards. Lens diaphragm reopens fully when recocked manually.

Four models: Edixaeflex B has changeable waist-level finder, no slow speeds; Reflex B has all speeds, internal auto-diaphragm; Reflex C has meter; D same as B with speeds to 9 seconds. \$99.95-\$323.50. Prism finder is an accessory. Accepts Pentacon thread lenses.

External release button is on the interchangeable lens mount. This release button covers the body release. When it's pushed inwards, the diaphragm closes. When the diaphragm is closed to the predetermined opening, the body release frees the mirror spring catch. After mirror swings, focal-plane shutter operates. When film is wound, mirror returns downwards. Lens reopens fully by manual cocking or when finger pressure is removed, depending on lens type.

One model: Changeable prism with or without meter. \$332 to \$438.50. Exa model with 1/25-1/150, changeable waist-level finder takes Exakta lenses to 105mm. \$99.50 with 50mm f/3.5. Both accept Exakta-mount lenses.

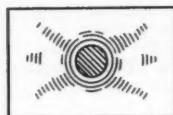
## NAME

## FOCUSING

## DIAPHRAGM



HEILAND PENTAX

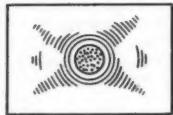


Nearly life-size image on complete ground glass with Fresnel. Central area has special sharp focus grating.

When shutter release is pressed, diaphragm closes instantly to predetermined opening, image disappears for instant of exposure only. Diaphragm opens fully when lens is recocked manually using small lever.



MINOLTA

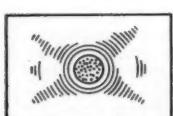


Life-size image on complete ground glass with Fresnel. Central fine ground-glass focusing.

When shutter release is pressed, diaphragm closes instantly to predetermined opening, image disappears for instant of exposure only. Diaphragm opens fully when film is wound to the next exposure.



MIRANDA C

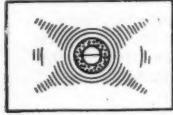


Nearly life-size image on complete ground glass with Fresnel. Central fine ground-glass ring.

When shutter release on lens is pressed, diaphragm closes slowly to predetermined opening, image disappears for instant of exposure only. Diaphragm opens fully when pressure on release is removed.



NIKON F



Nearly life-size image on complete ground glass with Fresnel. Prism rangefinder, fine ground-glass collar.

When shutter release is pressed, diaphragm closes instantly to predetermined opening, reopens immediately. Image disappears only for instant of exposure.

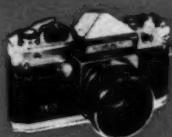


PENTACON F

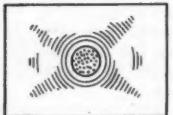


Life-size image with complete ground glass. New model may have prism rangefinder.

When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns when film is wound to next exposure. Diaphragm opens fully when lens is recocked manually.



PETRI REFLEX

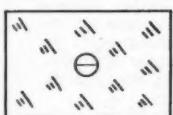


Nearly life-size image with complete ground glass and Fresnel. Central fine ground-glass focusing ring.

Has no auto or semi-automatic diaphragm. Before shutter is released, lens must be closed manually with preset mechanism. Image disappears only for instant of exposure. Diaphragm must be reopened manually following exposure.



PRAKTINA FX, IIA



Life-size image on complete ground glass with prism rangefinder.

When IIA shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns and diaphragm reopens fully when film is wound to next exposure.



RETINA REFLEX S



Nearly life-size image on complete ground glass with Fresnel. Prism rangefinder, ground-glass collar.

When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns and diaphragm reopens fully when film is wound to next exposure.

## HOW IT WORKS

## NOTES

Catch holding the rapid-return mirror spring is freed by pressure on shutter release button. Lever within camera body moves forward, pressing release pin on rear of lens. Release pin triggers closing of spring-loaded diaphragm. As shutter release button is pressed in further, the focal-plane shutter operates. End of shutter travel releases mirror mechanism, allowing it to return downwards. Lens diaphragm reopens fully when recocked manually.

One model: Permanent prism. \$179.50 with 55mm f/2 lens. Accepts Pentacon thread lenses.

Lever within camera body moves sideways, releasing spring-loaded diaphragm pin on rear of lens, when shutter release button is pressed. Diaphragm closes. Small catch then frees rapid-return mirror spring. Mirror swings upwards, releasing focal-plane shutter. End of shutter travel releases mirror, which swings downwards. Winding film to next exposure causes lever to engage diaphragm pin, opening lens fully.

One model: Permanent prism. \$249.50 with 55mm f/1.8 lens. SR-1 model, with no 1/1000-sec. speed, available only in Japan. Accepts Minolta lenses, Exakta-mount lenses with adapter.

External release button is on the interchangeable lens mount. This release button covers the body release. When it's pushed inwards, the diaphragm closes. When the diaphragm is closed for the predetermined opening, the body release frees mirror catch spring. The rapid-return mirror swings upwards, releasing focal-plane shutter. End of shutter travel releases mirror, allowing it to return downwards.

Two models: C has changeable prism. \$279.95 with 50mm f/1.9 lens. S has changeable waist-level finder, no rapid-return mirror, slow speeds, or rapid wind lever. With non-auto-preset 50mm f/3.5, \$99.95. Accepts Miranda lenses, also Pentacon, Exakta with adapters.

Lever within camera body moves downwards, releasing spring-loaded pin on rear of lens, when shutter release is pressed. Diaphragm closes. Small catch then frees rapid-return mirror. Mirror swings upwards, releasing focal-plane shutter. End of shutter travel releases mirror, allowing it to swing downwards. Lever within camera body moves upwards, opening lens diaphragm to full aperture.

One model: Changeable prism. Accessory meter couples to both shutter-speed dial and diaphragm ring. \$329.50 with 50mm f/2. Accepts Nikon-mount lenses.

Catch holding the mirror spring is freed by pressure on shutter release button. Lever within camera body moves forward, pressing release pin on rear of lens. Release pin triggers closing of spring-loaded diaphragm. As shutter release button is pressed further, the focal-plane shutter operates. When film is wound to next exposure, lever moves back and mirror returns downwards. Lens diaphragm reopens fully when recocked manually.

Many models: F has permanent eye-level prism. Other models known as F, FB, etc., may have prism rangefinder, built-in meter. Prices vary. Accepts lenses with Pentacon thread.

Catch holding the rapid-return mirror spring is freed by pressure on the shutter release button. As shutter release button is pressed further, focal-plane shutter operates. End of shutter travel releases mirror, allowing it to return downwards. There is no provision for automatic or semi-automatic diaphragm.

One model: Permanent eye-level prism. \$149.50 with 50mm f/2. Accepts lenses with Pentacon thread.

Lever on inside of IIA camera moves back, allowing pin on the rear of lens to move outwards, when the shutter release is pressed. Pin's movement causes spring-loaded diaphragm to close. Mirror swings upwards. The focal-plane shutter operates. Winding the film to the next exposure causes the lever to move forward. This pushes the lens pin inwards, reopening the lens fully. The mirror returns downwards during winding. FX same as Edixa.

Two models: Changeable eye-level prism. FX has semi-auto diaphragm; IIA has auto diaphragm as described. FX is \$219 with 50mm f/2.8. No price available on IIA. Both accept Praktina lenses.

Automatic Synchro-Compur leaf shutter is cocked to full opening by an internal shaft and gearing from film wind lever. When the body-mounted shutter button is pressed, the shutter closes, the diaphragm stops down, the baffle over the film plane swings away, the mirror swings upwards, tripping the shutter. When film is wound to the next exposure, baffle returns to cover film, lens and shutter reopen, the mirror returns downwards.

One model: Permanent prism, coupled meter. \$235 with interchangeable 50mm f/1.9. Accepts lenses for Retina Reflex S and IIS.

# SAUL LEITER

ONE OF THE FEW photographers to use the single-lens reflex as a creative tool, Saul Leiter employs its unique characteristics to present exciting and different interpretations of his subjects.

Leiter, now 35, began to work with color using these cameras about five years ago. At the same time, his approach to picture-taking and even his way of seeing changed. For a number of years Leiter had worked only in black and white, doing portraits and occasional journalistic assignments for magazines. He did some of his shooting with an old  $2\frac{1}{4}$  x  $3\frac{1}{4}$  Graflex with a rollfilm back, and did still more with a 35mm Contax II. Leiter had always been interested in composition and in the effect of focus and depth of field on the visual relationship of different subject planes. For this reason he liked viewing through the lens of his Graflex. But he also appreciated the eye-level point of view and the speedy operation of his 35mm rangefinder camera. The ideal answer, for Leiter, was the eye-level-prism single-lens reflex. Actually he started to experiment with many of the techniques he now uses in color when he first began to take pictures with the Graflex. Later, when using a rangefinder camera, this experience helped him visualize the effect of focus and lens opening on depth of field. "But with the reflex camera it was obviously all there. When I first picked up a single-lens reflex, I felt I had a 35mm Graflex in my hands. I had complete control—and, another important advantage, the wide assortment of reasonably priced lenses which were available for 35mm reflex cameras added considerably to its flexibility." In his color Leiter presents a dream-like world, far removed from the ordinary world

that most of us perceive. In his pictures large areas may be completely out of focus. Sometimes, masses

of soft, diffused color al-

## WAY-OUT COLOR

most obscure the main subject. Certainly Leiter is not the only photographer to use out-of-focus areas in his pictures or to place objects between lens and subject for unusual effects. But he is the only photographer we know for whom this way of seeing is an integral part of his approach. Even though the pictures accompanying this article (see the color photos *opposite page*, and on *pages 68 and 69*) were taken of different subjects, at different times, for different reasons, they clearly show his consistency of style. Let's follow Leiter step by step through the process of making two of them, an early street scene and a later highly controlled fashion shot to see how he has developed his seeing and techniques from his first color candids to his current commercial work. *(Continued on page 108)*

**GET A BIG IMAGE:** Since normal focal-length lenses on most single-lens reflexes focus to about  $1\frac{1}{2}$  ft., Leiter can shoot close-up to fill the 35mm frame and avoid any cropping. Kodachrome, 58mm f/2 Biotar, 1/60, f/4. Unless noted, all photographs were taken with a Miranda, 135mm f/3.5 Schneider Xenar lens.





**ELIMINATE PARALLAX:** Ever shoot reflections? Mirror images in finder may not be on film. With through-lens viewing, Leiter gets what he sees. Super Anscochrome, Tungsten, 1/60, f/5.6.



**DECIDE WHERE TO FOCUS:** Leiter tries different subject planes, sees which is best on ground glass. Here he chose foreground, not reflection. Anscochrome, 58mm Biota, 1/30, f/2.8.

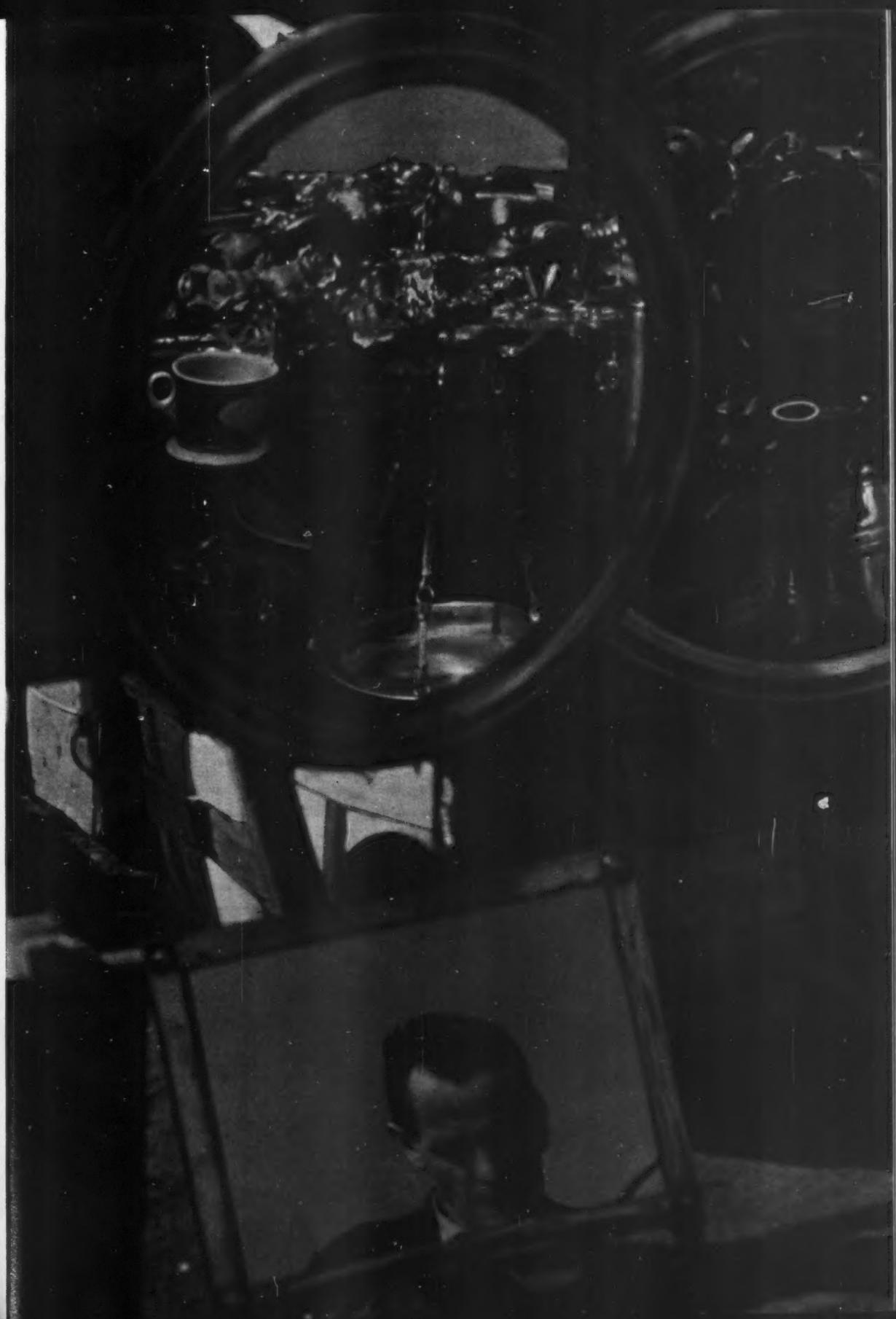


**MANIPULATE FOREGROUND:** As in this store-front reflection, Leiter often uses out-of-focus color, watching ground glass while changing focus, position. Ektachrome, 58mm Biota, 1/8, f/2.5.



**SEE LONG-LENS VIEW:** For portraits, Leiter watches expression. Even with long lenses he sees what he's getting, as image is magnified on ground glass. Ektachrome, 1/15, f/3.5.

**CONTROL DEPTH OF FIELD:** Reflections are tricky. Leiter watched effect of stopping down on ground glass, kept reflections sharp, frames recognizable. Ektachrome, 1/60, f/8.



# HOW DO 35MM ENLARGERS COMPARE?

WITH THE STARTLING FACT that over 300 different 35mm camera models are being made today, it's not too surprising that more and more enlarger manufacturers are turning to the 35mm-only design. Without casting any aspersions on the larger-than-35mm machine which can be adapted to 35mm work, we can say that the 35mm-only enlarger is more compact, comparatively less expensive, and generally somewhat easier to handle than its larger brother.

The purchaser (or would-be purchaser) of an enlarger is apt to be sorely perplexed when he sets out with the purpose of buying. Unless he is ready, willing, and able (and the dealer is too) to disassemble each enlarger with a screwdriver, he's going to have a hard time indeed comparing individual enlarger features. How big a print can be made? Can the enlarger project on the wall—or does the lamphouse swing around for floor projection? What's inside the lamphouse: single or double condensers? What kind of lens does it have? Believing that being forewarned is being forearmed,

NAME	TYPE	RANGE	NOTES	LENS & PRICE
Durst 35 Micromat	Autofocus; dbl. condenser	2.2 to 17X	Accessory copying cassette using standard cartridges, with ground-glass screen; accepts Leica thread lenses; 1:1 enlarging, copying with accessory distortion control; filter drawer	With Schneider Componar 2-in. f/3.5, \$265.50; Schneider Componar 2-in. f/4, \$301.50
Durst 404	Manual focus; dbl. condenser	.55 to 10X	Accessory copying cassette using standard cartridges, with ground-glass screen; copy attachment, single frame; horizontal projection; distortion control; filter drawer	Less lens, \$89.50; with Steinheil Cassar 50mm f/3.5, \$109.95
Durst Reporter	Manual focus; sgl. condenser	1.5 to 8X	Frame numbers project on baseboard; horizontal projection; flanges for Contax, Argus, Exakta lenses	Less lens, \$59.50; with Steinheil Cassar 2-in. f/3.5, \$79.50
Echo 35	Manual focus; dbl. condenser	8X max.		Echo 50mm f/4.5, \$39.95
Edixa Edilor	Manual focus; sgl. condenser	8X max.	Distortion control; converts to copy stand; accepts Edixa, Contax D, Hexacon lenses; with adapters accepts Exakta, Leica lenses; accessory filter drawer	Less lens, \$49.50
Federal 135	Manual focus; dbl. condenser	.5 to 14X	Column separates for storage	With Decar 51mm f/4.5, \$59.95
Fotolarger E	Manual focus; dbl. condenser	6 to 12X	Parallel arm elevation; entire head may be raised, lowered for additional enlargement; scale shows magnification; head can be moved forward for extreme cropping; horizontal projection	With Elgeet 51mm f/4.5, \$62.50

MODERN this month lists the complete specifications of 35mm enlargers.

Of course some specifications are more important than others. Of primary interest to most 35mm workers will be the illumination system, the type of focusing, and the size to which enlargements can be made without recourse to the aforementioned circus tricks or floor and wall projection. And don't forget that often overlooked piece of equipment—the enlarger lens, which in many ways is just as vital a lens as the one you'll find on your camera.

#### Need condenser type

Let's start out with the problem of illumination. We won't discuss diffusion enlargers versus condenser—because there are no 35mm diffusion enlargers. The nature of the beast, a negative  $1 \times 1\frac{1}{2}$ , necessitates a condenser system since the condenser delivers a more brilliant, more contrasty, and sharper image than a

diffuser. The big concern then in 35mm is: how many condensers would best meet your needs?

The single condenser is actually a compromise between the double condenser and the diffusion enlarger as far as results are concerned—the intensity of illumination is reduced somewhat from that of the double condenser, but the single condenser does cut down on the apparent graininess of the final print. If you're apt to be shooting pictures on superspeed film which produces grain as large as bullets, the single condenser enlarger can be a friend indeed. On the other hand, if your penchant runs toward fine grain, the double condenser enlargers may be slightly better.

We move on to the subject of magnification—that X-number which determines the maximum size enlargement which can be made from the full negative area when projecting on the baseboard. To find the exact size print possible, multiply the magnification factor as it appears in the chart by the linear negative measure-

NAME	TYPE	RANGE	NOTES	LENS & PRICE
Fotolarger Jr. 2	Manual focus; dbl. condenser	4 to 8X	Parallel arm elevation permanently attached to post	With Elgeet 51mm f/4.5, \$48.50
Fotolarger Merit III	Manual focus; dbl. condenser	6 to 12X	Parallel arm elevation permanently attached to post; head can be moved forward for extreme cropping; horizontal projection	With Elgeet 51mm f/4.5, \$52.50
Kindermann Auto-Firm	Manual focus; sgl. condenser	3 to 5X	Glass negative carrier	With Kindermann 2-in. f/4.5, \$39.95
Kindermann Autoprint	Autofocus; sgl. condenser	2.5 to 8.5X	Glass or glassless negative carriers; built-in visual enlarging exposure meter visible at eye level	With Steinheil Cassar 50mm f/3.5, \$79
Kindermann Amatofix-Automat	Autofocus; sgl. condenser	2.5 to 8.5X	Glass or glassless negative carrier	With Kindermann 2-in. f/4.5, \$79
Leitz Focomat 1-C	Autofocus; sgl. condenser	2 to 10X	Accepts Leica thread lenses; converts to copy stand with accessory, accepting Foco-slide and Visoflex; accessory filter drawer; greater magnification possible with manual focus	Less lens, \$147; with Leitz Focotar 2-in. f/4.5, \$228; less lens with 47-in. post and 22 x 25-in. baseboard, \$163.50
Leitz Focomat 1-C Color	Autofocus; sgl. condenser	2 to 10X	Filter drawer	Less lens, \$195
Leitz Valoy II	Manual focus; sgl. condenser	10X max.	Accepts 2-in. Leica thread lenses; converts to copy stand with accessory, accepting Foco-slide and Visoflex	Less lens, \$96

CHARTS CONTINUED ON NEXT PAGE

## 35MM ENLARGERS (CONT.)

NAME	TYPE	RANGE	NOTES	LENS & PRICE
<b>Magnalux 35</b>	Manual focus; sgl. condenser	8X max.	Thermal draft cooling; parabolic reflector	Less lens, \$12.88; with Amitar 2-in. f/4.5, \$20.95
<b>Meopta Axomat</b>	Manual, rfdr. focus; sgl. condenser	10.6X max. with 2-in. lens; 14X max. with 35mm lens	Thermal-glass lamphouse to dissipate heat; post marked in cm; frame numbers project on baseboard; accessory lens covers; filter drawers; acc. 35mm lens	With Belar 2-in. f/4.5, \$79.50
<b>Meopta Opemus 4 x 4</b>	Manual focus; sgl. condenser	10.6X max. with 2-in. lens	Glass negative carrier	With Belar 55mm f/4.5, \$59.95
<b>Omega A-2 Portable</b>	Manual focus; dbl. condenser	8X max. with 2-in. lens; 20X max. with 1-in. lens	Uses 75-watt lamp; accepts Leica thread; accessory 1-in. lens and condenser for 20X enlargement of microfilm; accessory roll carrier; accessory carrier for mounted or unmounted slides; accessory variable contrast filter holder; filter drawer	Less lens, \$117.50
<b>Omega A-2 Professional</b>	Manual focus; dbl. condenser	11X max. with 2-in. lens	Same as A-2 Portable above	Less lens, \$119.50; 1-in. f/4.5 lens and matching cond., \$90.25; 2-in. f/4.5 lenses, \$29.50 to \$52.
<b>Primos 35 Jr.</b>	Autofocus; sgl. condenser	2.5 to 9.5X	Accessory filter drawer	With Schneider Componar 50mm f/4.5, \$99.50

ment: 1 for the width and 1½ for the length. For example, if the enlarger has a maximum magnification factor of 8, the biggest print you could make on the baseboard will be 8 x 12.

If you have a manual focusing enlarger, larger sized prints can be made on wall or floor without changing your method of focusing. However, if the enlarger is an autofocus, you'll have to uncouple the mechanism and focus manually. In any event, don't buy an enlarger with 8X magnification if your heart is set on 11 x 14 prints—unless you like working on the wall or floor.

It's quite possible to discuss manual vs. autofocus until we're blue. You'll find information on it in last month's MODERN although we did quit before the blue point. Briefly, if you have trouble finding the point of sharpest focus (and many photographers do) an autofocus unit may be a way out—at a price, of course. Autofocusing enlargers are inevitably more expensive than enlargers which focus manually.

Next, we take up the problem of the enlarger lens. It may confuse many a reader that prices on enlarger lenses vary so widely. For instance, one lens for one brand of enlarger actually costs more than a faster lens for the same enlarger. The differential here and in many other places is—optical quality. Don't stint on your enlarger lens, particularly in 35mm work where you will want big images, sharp in the corners. Many a photographer has blamed the film, his camera, or his own unsteadiness when the real cause of unsharpness was his "bargain" enlarger lens. We won't say that there are no bargains in enlarger lenses, but we suggest that you look at them with a critical eye indeed. It is possible to buy a fairly good lens for your enlarger for as little as \$10 to \$15. However, as with your camera, we would suggest you stick to the brand name lenses at higher prices. Lenses of unknown brands may vary widely from sample to sample, while top name brands generally have a consistent record of

NAME	TYPE	RANGE	NOTES	LENS & PRICE
Primos 35 Professional	Autofocus; sgl. condenser	2.5 to 11X	Scale shows magnification; accessory filter drawer	With Schneider Componon 50mm f/4, \$174.50; Schneider Componar 50mm f/4.5, \$149.50
Primos Testreflex 35	Manual reflex focus; sgl. condenser	1.2 to 8X	Accepts Leica, Canon lenses; accessory filter drawer	With Schneider Componon 50mm f/4, \$104.50; Schneider Componar 50mm f/4.5, \$79.50
Solar 35	Manual focus; dbl. condenser	9X max.	Extra long bellows	With Solar 2-in. f/3.5, \$99.50
Spiratone 35	Manual focus; dbl. condenser	8X max.	Illuminated diaphragm	With Accurar 2-in. f/3.5, \$29.95
Studiophot (Rowi)	Manual focus; sgl. condenser	1.5 to 7.5X	Horizontal projection; filter drawer	With Wilon 50mm f/4.5, \$44.50
Sunray Zenith 35	Manual focus; dbl. condenser	1 to 11X	Horizontal projection	Less lens, \$69.50; with Ilex 2-in. f/4.5, \$84.50
Thimble 35	Manual focus; dbl. condenser	7.6X max.	Horizontal projection	With Thimble 2-in. f/3.5, \$69.50; 1-in. f/3.5, \$69.50

excellence and will give you no unpleasant surprises.

As far as the common practice of using a camera lens on an enlarger is concerned, we've used many and can find no reasons against it. Most good camera lenses seem to make good enlarger lenses.

There are a few more odds and ends that bear mentioning. If you're interested in doing your own color printing, you'll probably be best served by an enlarger featuring a color filter drawer. The drawer between the light source and the negative is probably the best.

#### Need distortion control?

Another feature which you may find necessary or not is distortion control. If you shoot many pictures with buildings in them, the chances are that sooner or later you're going to be unhappy about the converging lines which tend to make your buildings appear to be falling backwards. While it's quite possible to straighten lines by tilting the baseboard, you run into depth of field

problems. You can solve this and get a sharp, equally brilliant print from corner to corner, if your enlarger has a tilting lamphouse and also allows the negative carrier to tilt. Next best distortion control: a tilting lamphouse only.

Lastly, we'd suggest you examine the negative carrier situation with a critical eye. The glassless carrier is now almost established as a universal standard for 35mm enlarging, but the glass carrier does keep the negative in a flatter plane. The glassless carrier serves admirably for most work. If your heart yearns for mural size enlargements, however, examine the all-glass carrier. It may be difficult to keep free of dust specks, but it will keep that negative rigid during the long exposures needed for mural-sized blow-ups.

While we doubt that it's really possible to keep all the needed queries in one's head while buying a 35mm enlarger, the pigs should come out of the pokes if you use your head and our chart.—THE END

# FORECAST: RAIN, SNOW, PICTURES

FOR OVER A YEAR an eye-catching series of bad weather photographs of children has been appearing in, of all places, Cream of Wheat magazine advertisements. Each photograph shows good tonal quality, vitality of subject, sharpness and interest despite the fact that the children (and the photographers) have been battling blizzards, fighting frostbite, and gamboling in gales.

How do the photographers do it? How do they manage to keep their subjects interested and occupied under such uncomfortable conditions? What's more, how do they cope with the technical problems: keeping lenses free from water drops and frost, shutters operating in sub-zero weather, exposures accurate in constantly changing lighting conditions?

Since we thought MODERN's readers would be interested in the special picture taking ideas and bad weather techniques which went into making these photographs, we contacted the photographers who took them. To our surprise, we found that while many were candids, taken out-of-doors with 35mm equipment, one of them (see top page 76) had actually been taken in a studio with a photographic mural as a background! For complete details on each of these pictures, see the captions below and on pages 76 and 77.

◀ **GIVE THE CHILDREN A PROBLEM:** During a sudden summer shower, Carroll Seghers II sent five-year-old Carroll and three-year-old Lorraine out to play with just one coat between them. Seghers didn't actually direct the children or set up the shot, but he knew his subjects well and anticipated some reaction to the situation. "My son Carroll often adopts a very protective attitude toward his little sister. When I sent them out with one coat I didn't know exactly what would happen, but I knew they would find some solution to the problem." Seghers stayed on the porch, shot down with a Leica IIIg camera, 50mm Summicron. Plus-X, 1/125 sec., f/5.6.

**USE A FAST SHUTTER:** Much of the impact ▷ of this shot depended on stopping the action of the falling rain. If Carroll Seghers II had used a shutter speed slower than 1/250 sec. the drops would have blurred, or perhaps not even have registered on the film. "I always use as fast a speed as I can for children. But here the additional factor of the rain made it imperative that I shoot at least at 1/250 sec." Seghers took light reading with a Norwood meter, rated Plus-X film at E. I. 800 and developed by inspection in Promicrol. Leica IIIg, 85mm Nikkor lens, and an aperture of f/3.5.







◀ **CREATE A STORM:** When on assignment you can't always wait for the right conditions. George Miles Ryan first made a number of photographs of bare and wintry trees, then enlarged one to a 4 x 4 ft. mural. Several days later in his steam-heated studio, he posed his subject in front of the mural and placed a high velocity fan just out of range to achieve the wind-blown effect. Illumination on the little girl was from two No. 2 floods bounced off a reflector, and one direct baby spot. The mural was lighted by two No. 2 floods. To get this shot Ryan exposed four rolls of Tri-X in his Rolleiflex at 1/50 and f/5.6.



◀ **DEVISE A GAME:** "I really attribute the success of this photograph to a friend's baby sitter who came along to help manage the children," says Ruth Orkin. "She had the idea of putting a lollipop in Johnny's pocket and having Lisa go after it. It is difficult to direct two-year-olds even under ideal conditions—and when you're shooting on a beach in a heavy summer rain- and windstorm, it's impossible. I had to keep my back to the wind to avoid drenching my camera, and this was an additional problem." Miss Orkin took a reading from the children's slickers with a Weston meter and shot one 36-exposure roll of Plus-X film at 1/125 sec. and about f/5.6. She was carrying just one camera: a Nikon S2 equipped with a 50mm f/1.4 Nikkor lens.

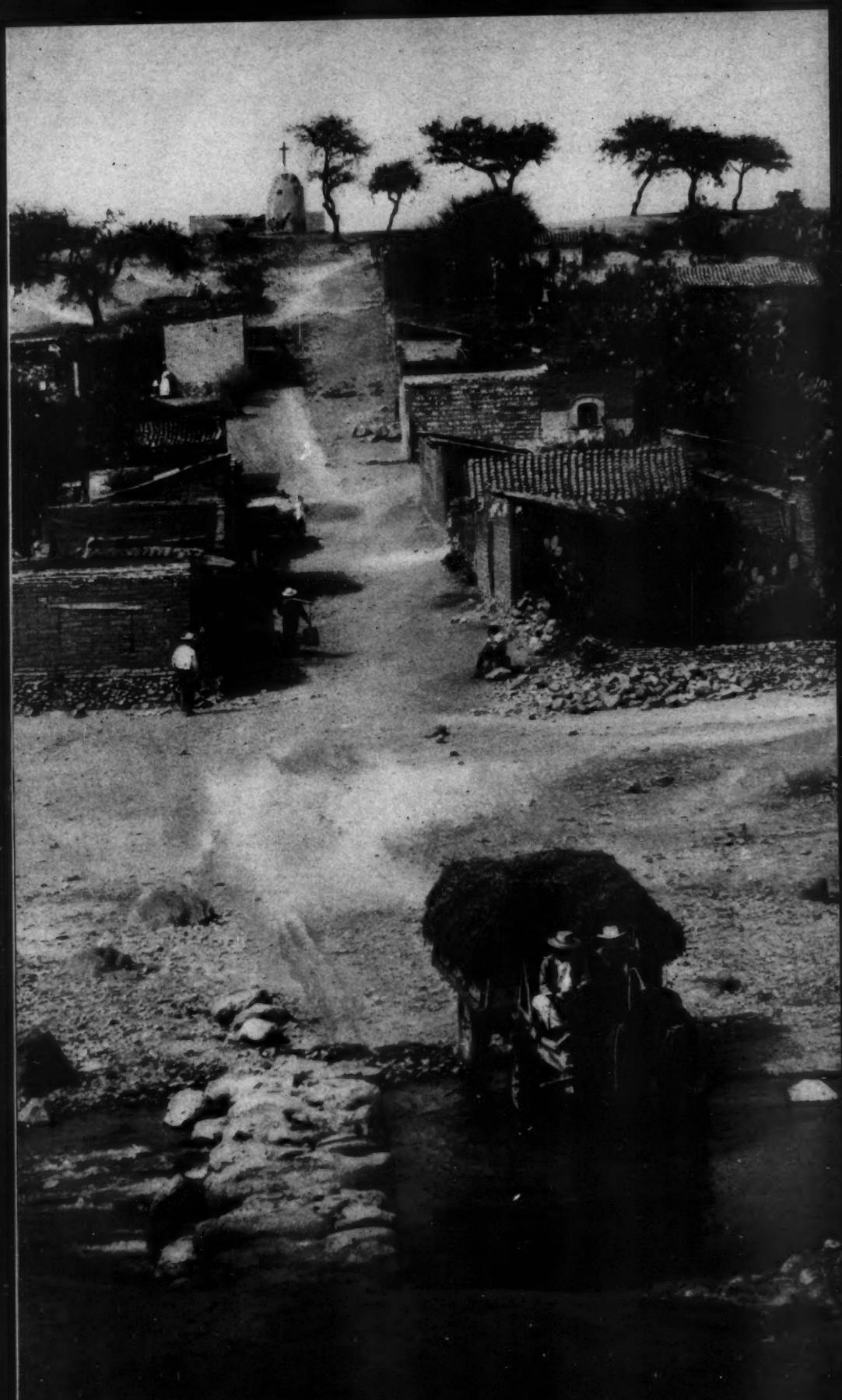


Colder tomorrow?



△ **SHOOT FROM A LOW ANGLE:** From a normal adult vantage point, these children's faces would be concealed by their headgear. By crouching down, Gerry Simmel was able to shoot them at their own level and to catch their intent expressions. Simmel used a 35mm Nikkor lens on a Leica M3. The depth of field of the wide-angle lens enabled him to keep both figures and the shovel in sharp focus at f/11, even though he was shooting from a distance of just a few feet. Simmel made this picture on a feature assignment for United Press International. "Although I was just a few feet away, these kids were so involved in their work they didn't even seem to notice me." The Cream of Wheat advertisement using this shot appears at left.

DISCOVERY no. 49



PAINTER-PHOTOGRAPHER LEW TILLEY FITS SHOOTING TECHNIQUE TO SUBJECT: FOR LANDSCAPES, HE STUDIES COMPOSITION, RECORDS DETAIL; WITH PEOPLE HE SHOOTS FAST TO CAPTURE A FLEETING EXPRESSION OR DESIGN. FOR BIOGRAPHICAL INFORMATION, SEE TEXT ON PAGE 116.



△ Country man. Mexico, 1956. For candids, Tilley uses high shutter speed, varies aperture with lighting to minimize camera and subject movement. Leica M3, 85mm f/1.5 Summarex, Tri-X, 1/500, f/11.

◁ Ranch woman and child. Colorado, 1956. Tilley occasionally uses radical cropping to strengthen composition. Leica M3, f/2 Summicron, Tri-X, 1/25 second at f/2.8.

◁ ▲ Tilley checks depth-of-field scale for foreground-to-background sharpness, uses slow film to record fine details in his landscapes. Leica M3, 85mm f/1.5 Summarex, Panatomic-X, 1/50, f/16.

# MODERN PHOTOGRAPHY'S POLAROID CONTEST WINNERS



Joseph Janney Steinmetz, professional, Sarasota, Fla. 4 x 5 film, Speed Graphic camera; exposure was by daylight. Portrait of painter Ben Stahl.

MODERN'S SECOND POLAROID PICTURE CONTEST was a terrific success. There were bales and bushels of pictures. Among them, as these pages show, were some of such visual interest and photographic excellence that they would stand well in any group of photographs.

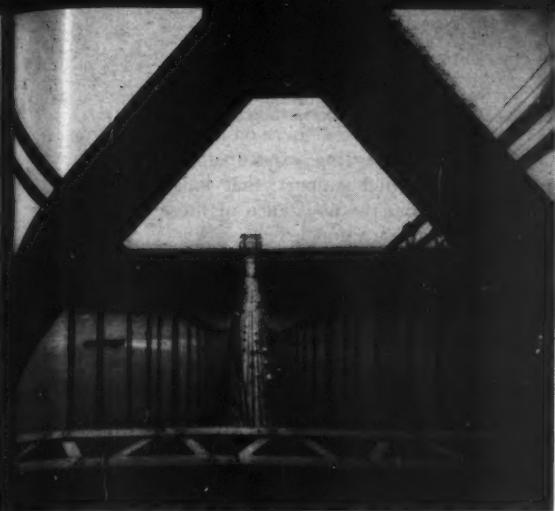
These six pictures, three by amateurs and three by professionals, won first prizes of \$250 each. There were also six second-prize winners, three professional and three amateur. Their names and prizes are listed at the end of this article.

Particularly interesting was the response from amateurs. Their pictures covered a remarkably wide range of subject matter. Whatever (*Continued on page 108*)



Harold Bergstrom, timekeeper, Titusville, Pa. Model 110A, Type 42 film. The ducks were paddling around on a pond in a cemetery.

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△ Leonard Stern, Chief Photographer, Port of New York Authority, New York City. 4 x 5 film, Speed Graphic camera. George Washington Bridge.

Below, left: Guillermo Gonzales, Salinas, Puerto Rico. Model 110A, Type 42 film.

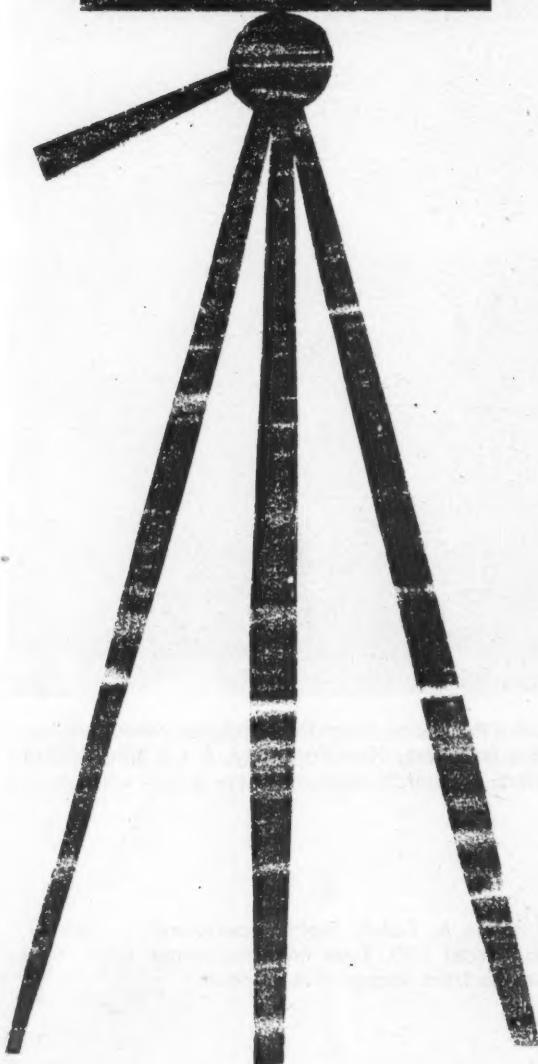


△ John P. Goeller, Chief Photographer, New York Eye & Ear Infirmary, New York City. 4 x 5 film, Linhof camera. Research Dept. monkey #3.

△ Charles A. Fickel, flight superintendent, Denver, Colo. Model 150, Type 44 film, orange filter. Shot from the front lounge of a Viscount.



# 35MM ON A TRIPOD?



EVERY TYRO KNOWS that a camera on a tripod is a thing of rock sturdiness, that time exposures are made courtesy of a solid tripod support, that long-lens photographs benefit from the assistance of those three legs underneath the camera and lens.

But there is another viewpoint on tripods that has to do neither with time exposures nor long lenses. You will often hear that in the twilight zone of shutter speeds —1/60, 1/30, 1/15, 1/8 and even 1/4—live the proud possessors of the steel-like nerves capable of rock steadiness sans tripod. They can, it is alleged, produce demon-sharp negatives at such speeds, hand-held. These negatives, it is unjustly claimed, are capable of enlargement to immense proportions with no loss in detail.

Well, it's all a happy mirage, a myth similar to that of the man who claims he isn't affected by the four martinis before dinner. To investigate the exact truth of tripodery, MODERN decided to conduct scientific tests to see just what can be gained and what is lost in the twilight zone with and without tripod.

First we assigned our own steely-handed technician, Edward Meyers, to photograph the standard Air Force Lens Resolution Chart, at varying speeds with and without tripod. Our purpose: to measure how much sharpness is actually lost at so-called hand-holdable speeds even by photographers with a good grip on things.

The test was made using a Minolta SR-2 with a 55mm f/1.8 lens, Ansco Super-Hyper film, and light from a fluorescent tube. Camera-to-chart distance was about four feet. Meyers' exposures ranged from 1/250 sec. at f/1.8 to 1/2 sec. at f/22. He then examined the negatives carefully and picked the pictures shot at slow speeds which the average photographer might risk hand-holding—1/30, 1/15, 1/8. Enlargements equivalent to 40 x 60 were made. The center of each test chart is reproduced at right.

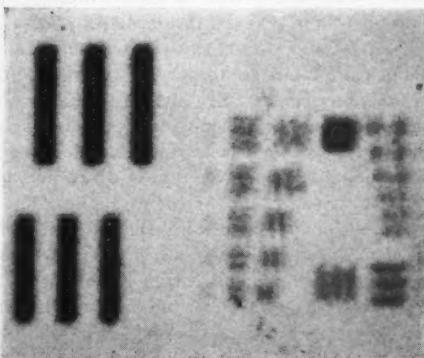
#### For better 1/30 sec. shots use tripod!

It should be very evident to anyone that hand-holding the 1/8 and 1/15 secs. is a risk to avoid if possible. However, the most surprising results occurred at the 1/30-sec. setting, a speed used often by almost every owner of a 35mm camera. Meyers repeated the tests and got the same unsharpness hand-held. In plain truth, you will get sharper images at 1/30 sec. with a tripod than you will without. This may come as a horrible shock to many of us who have been very persnickety about acquiring ultra-sharp lenses and then have been hand-holding them at 1/30 sec.

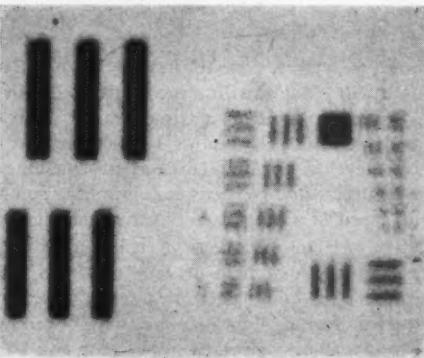
Of course, it's true that the average photographer will not be enlarging to 40 x 60. However, even at smaller enlargements, 11 x 14 or so, the overall impression of sharpness will be greater when a tripod is used.

When you use a tripod your pictures will not only gain in sharpness from the lack of human vibration. There are other major assets. You can improve your pictures in definition and greater field depth. The first gain is the result of shooting with finer-grained films while the second stems from smaller lens apertures. Of course, we're assuming that the subject is such that you can use a slower speed. (Continued on page 84)

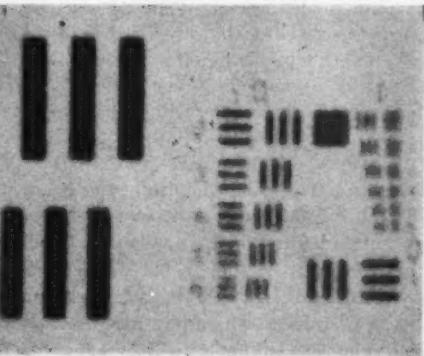
SO YOU CAN HAND-HOLD SLOW SPEEDS, EH? TAKE A LOOK AT THIS!



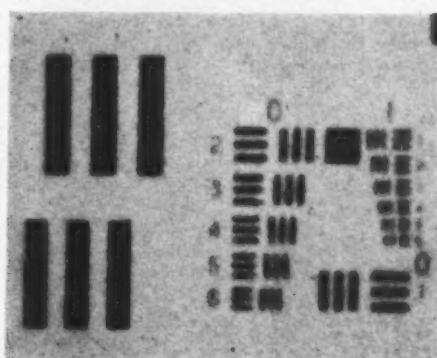
**HAND-HOLD  $\frac{1}{8}$  SEC., F/11:** Not one of the line patterns within the small square is suitably sharp in resolution. Obviously,  $\frac{1}{8}$  sec. is seldom if ever hand-holdable.



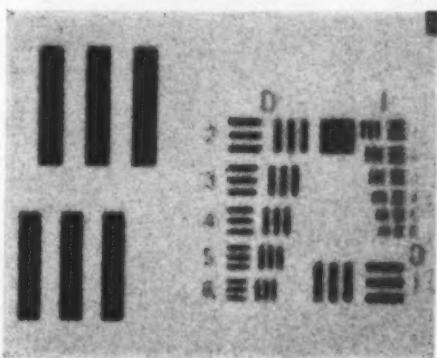
**HAND-HOLD 1/15 SEC., F/8:** This speed resulted in a considerably sharper picture than  $\frac{1}{8}$  sec. above. But only No. 3 set of lines are resolved with any definition.



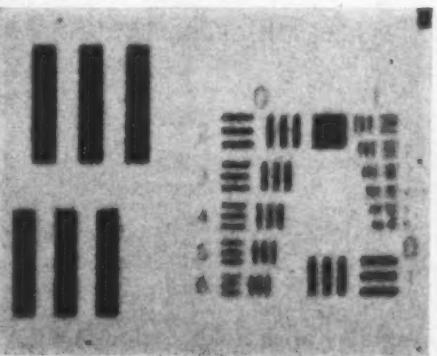
**HAND-HOLD 1/30 SEC., F/5.6:** Although this speed is often used hand-held by most 35mm photographers, a comparison with shot at right shows lost sharpness.



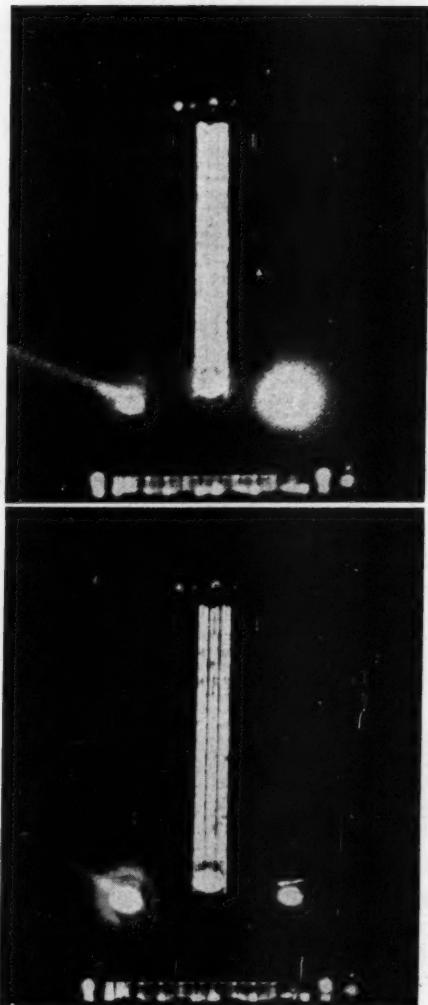
**TRIPOD  $\frac{1}{8}$  SEC., F/11.** Comparison with hand-held shot at same speed left indicates that a tripod or other support is called for when using this speed.



**TRIPOD 1/15 SEC., F/8:** The tripod produces far better definition than hand-held technique used left. Hand-holding 1/15 sec. should be reserved for emergencies.



**TRIPOD 1/30 SEC., F/5.6:** Even at this supposedly easy-to-hand-hold speed, the tripod shot is vastly superior. Conclusion? We think you can draw it.



**THE CASE OF THE GRAINY SKY:** Think you can go out at night and shoot pictures hand-held with fast film because the sky is black and who can see the grain anyhow? Don't you believe it. Dan Budnik made the shot **top** on one of the fastest 35mm films going at 1/60, f/2.5, hand-held. The picture **bottom**, on Kodak Panatomic-X, was exposed on a tripod at 1/2 sec., f/2.8. Top picture shows grainy sky. Look at the fuzziness around the spotlight and beam as compared to the tripod shot. Both pictures made with Nikon SP, 105mm Nikkor lens. Prints are of center portion of 35mm negatives and represent great enlargement.

Moving away from the scientific aspects of tripod vs. no tripod, let's turn to the actual differences in picture possibilities—still at the twilight shutter-speed zone—that the tripod will allow. As you can see from the three pairs of pictures printed herewith, the basic picture situations are these: (1) slower-film-plus-tripod produces a better picture than faster-film-minus-tripod; (2) slower-shutter-speed-with-tripod yields greater zone of sharp focus than faster-speed-minus-tripod, and (3) a tripod sometimes makes little difference at all.

First we visit one of photography's most popular whipping boys—the low-light photograph. We have in recent years become so inured to blurry, grainy, poor quality pictures made in dim light that we automatically assign the blame to the light itself. Actually, the photographer is usually at fault. It's true that low light requires either a longer exposure, or fast lens, or fast film, or pushed development, or various combinations of these. However, most photographers conveniently forget the first alternative. We know of only a few who automatically examine the possibilities of longer exposures when lighting level becomes low.

#### Try non-beat technique

If you want a pleasant surprise at home some time, load your camera with a medium-speed film instead of a fast one, put it on a tripod, make some shots with room light at 1/15 sec. or 1/8 sec. instead of at 1/30 sec. Develop normally instead of "pushing." The results, unless you've been photographing something with the speed of a child roller-skating, should be edifying.

The second advantage of using a tripod is the increased depth of field or zone of sharp focus. If you examine the pictures you've taken over the last few years in average lighting conditions—even out-of-doors—you may be surprised to see that you have actually become a two-dimensional photographer—your subject material exists in one plane only. You haven't been able to close down your lens sufficiently to include as much foreground and background in sharp focus as might have been possible. Of course we realize that this is sometimes deliberately done to exclude a cluttered background. Often however, it's a result of the same problem. A tripod will allow a slower shutter speed and a smaller lens opening, ergo, much greater depth of field. And, if the subject will slow down or remain completely still, you can slip to a 1/2 or full second.

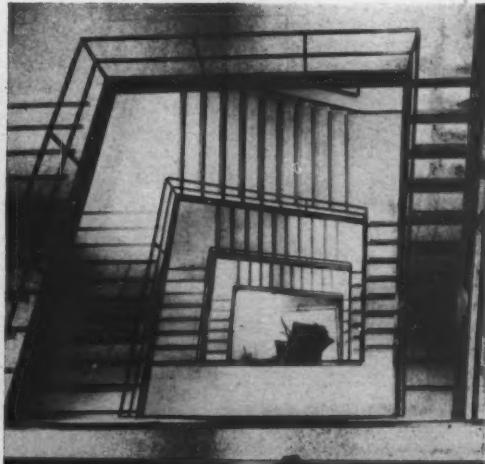
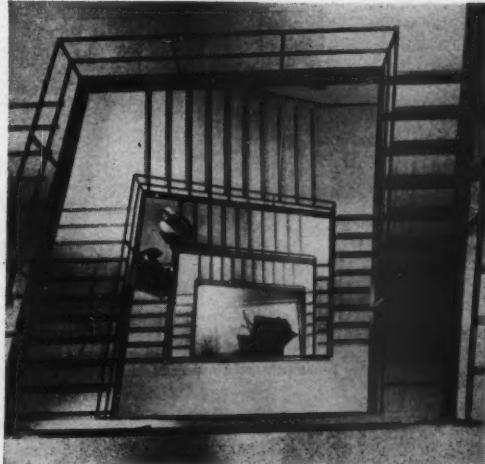
Lastly, we admit to a certain number of situations where the tripod and the use of fine-grained film make little difference at all in the final result.

Some pictures do look better if they're blurred, if they're grainy, if they're out of focus. Some subjects by their nature can hide the lack of sharpness and additional graininess. These however, are the exceptions to the rule—exceptions to which many careful workers will take exception. If you are still scoffing at a tripod, if the sight of a tiny 35mm perched on three legs with attached cable release sets you off into absolute hysterics, find some dark furtive corner where you can't be seen and try it yourself.—H.K.



PHOTOS BY DAN BUDNIK

**THE CASE OF THE VANISHING DEPTH:** Does the blurry statue in the foreground bother you in the picture at left? Note that not-quite-sharp middle figure. But what can you expect at f/1.4 and 1/30 sec.? Enter the tripod, at right, and the scene can be changed markedly. At f/16, 1 sec., statue becomes an interesting part of picture, you can pick out clearly the buttons on the central figure's trench coat, and the background figure becomes trim. Grass looks sharp too.



**THE CASE OF THE SPIRAL STAIRCASE:** Here's a subject where 11 x 14 prints of negatives made on fast film (Ilford HPS) and slow film (Kodak Panatomic-X) resembled each other quite closely in quality. Contrast between lines of railing and much lighter flooring provided sufficient definition in both prints although a tiny blurring could be seen on the railings if you pushed your nose up to the left-hand print. Shot left was hand-held at 1/30 sec., f/8, while picture right, made on a tripod, was exposed for 1 sec. at f/8.



# HOW LONG IS 35 MM WIDE?

It can be very long indeed, if Ernest Satow's two vertical shots, using apparent perspective distortion for added dramatic emphasis, are any indication. Rather than use the standard techniques of wide-angle photography—a horizontal format and a distant scenic subject

—Satow made an entire series of pictures extremely close to his subject material. For the basketball players *at right*, Satow focused the 21mm lens on No. 5, lay on the floor, shot upwards, making the extremely tall players seem even taller. While the 21mm lens is still somewhat of a rarity, the 35mm lens used *at left* by Satow is more common. Satow focused the camera to 14 in., carefully framed the face within the glass and shot. Ordinary subject material, roomlight made picture. Have a wide-angle lens at home? Join the party.—H.K.

*Left:* Miranda C, 35mm Schneider Curtagon f/2.8, 1/30 sec., f/2.8, Kodak Plus-X. *Right:* Leica M3, 21mm Leitz Super-Angulon f/4, 1/30 sec., f/4, Agfa Isopan Ultra.



# IVAN THE PHOTOGRAPHER: HOW HE THINKS & WORKS

On several recent trips to the Soviet Union, I have seen quite a bit of Russian photography and met and talked with some of the leading Soviet photographers. In the USSR, as in the United States, there is of course a vast number of amateurs who are constantly photographing one another, their children, weddings, dogs, even peeling walls and ashcans. I wish them many happy snapshots, but I am not concerned with them here. This is written by a working photographer about other working photographers—and what they had to say will, I think, be as entertaining and instructive to MODERN readers as it was to me.

The Soviet professional has to cope with strange problems, unknown to his U. S. colleague. A simple assignment, say a picture of a girl working in a factory, may turn into an exercise in diplomacy worthy of a Gromyko. (I speak from bitter experience.) No sooner does the fellow choose a girl and aim the camera, than the comrades are likely to descend on him. "Why that one? There is one over there whose production norm is higher—and why a girl? We happen to have three authentic heroes of labor here, complete with medals!"

Very rarely does a picture get published without strong reason. It should make a point, preferably a simple, strong Soviet point. The thinking on this subject goes somewhat like this: Since the impact of photography is great, especially in a country where literacy is only lately becoming universal, there is no point in publishing a photograph of anything unless it is, as they call it, *good*. "Why publish something that isn't?" they argue. "We all know there are lots of unattractive, unpleasant sights in our country, just as in any other, but who wants to look at that kind of picture?"

This reasoning results in a fairly bland photographic diet which is fed to the readers day in, day out. For these reasons, and also, I suspect, because of the comparative lack of space for more complicated efforts, current Soviet photography is simple, quite strong, utterly without frills. But still, every Russian seems to carry within himself, barely hidden under the surface, a strong sense

**JERRY COOKE, FREELANCE PRO  
WHO SPEAKS RUSSIAN, WRITES  
ABOUT THE PHOTOGRAPHERS  
HE'S MET IN THE USSR.**

of drama and much feeling. This will often produce a fine, human, emotional photograph. It usually goes unpublished, unless it is Mr. K. kissing a baby, and the photographer will show it somewhat apologetically.

Soviet magazines use pictures widely, but in fairly spotty layouts. They rarely, if ever, publish the kind of picture essays that are commonplace in U. S. and European magazines. There is almost always quite a bit of text on each page; full-page photographs are very rare. The newspapers, as a rule, use small photographs, often heavily retouched, which offer little incentive for artistry. Portraits are formal and look old-fashioned.

The photographers themselves, to no one's surprise, are the same batch of characters that we are used to in the U. S. They complain about their editors and the layouts, claim the best pictures are never used, like to test and test some more, photograph pretty girls, pray for the sun, and hope for faster color film.

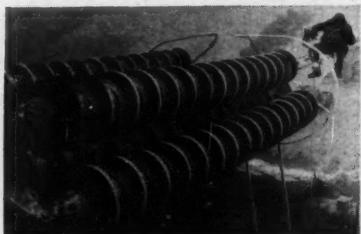
Their economic setup is excellent. They are paid both a salary and an additional fee for each published photograph, they retain complete rights on each picture and can resell them to whomever they like, both in the USSR and other Iron Curtain countries. They enjoy the same copyright as authors.

Of the men I talked to, the one that comes closest to our idea of a magazine photographer is a handsome 33-year-old resident of Moscow named Yuri Karolyov, staff photographer for the magazine *Soviet Union*. I talked with him in the magazine's offices, where he received me flanked by his friend and colleague Anatoli Garanin, 46, a veteran of Soviet photography and generally considered one of the very top men in the country. There was a big table, fruit, cookies, nuts, Armenian cognac—the usual goodies the Russians trot out for visitors—and we ate, drank, and talked.

Karolyov studied at the Institute of Cinematography, worked in a studio and became a movie operator during the war. He took part in the shooting of the famous Soviet documentary *A Day at the Front*. (To make this, hundreds of Soviet movie-men went out shooting on



Boris Svetlanov catches ski champions Kolchin and Kolchina in a Western-style informal close-up.



Yuri Karolyov's "Above the Volga," a fine picture by any standards, stresses work and industrial might.



Marat Tursun-Choyayev's Central Asian group shows Soviet tendency to sacrifice composition to straight realism.

one specific day all the way up and down the front, and many of them lost their lives.) After the war he returned to the Institute, but soon decided to work in still photography instead and joined Soviet Union in 1950. He feels there is more chance for creative work in still photography but wants, some day, to try TV. He likes variety in his assignments, tends to be best with subjects like industry, politics, workers, and general news. He has to write his own captions, and occasionally he contributes a short text. He feels that specialization is bad and that variety and a different challenge every day make a photographer better.

I asked him to describe his aims. "To show life as it is, but looking at it from my own point of view," he said. "To present what is interesting and educational and to say what I want to say with my pictures. My work is a search to express what I see. There's no point in showing something pretty *per se*—the content is what counts, not the superficial view."

#### From politics to the arts

He told me about having gone to Stalingrad to illustrate and report the new seven-year plan. He spent two weeks in a factory, just looking and listening, and then proceeded to do his story in a few days. His theory, which sounded odd to me, was that the seven-year plan doesn't really originate in Moscow but in the individual cells of the unions in the factories. Well, whether it does or not, Karolyov obviously believed in what he was saying. He seemed sensitive, interested, and I sensed a well-trained reporter underneath the theories.

His friend, Anatoli Garanin, is a bird of a different color. His interests are mainly the arts, theatre, culture. Where Karolyov only uses two cameras, a Kiev 2 and a Start, Garanin operates with a Kiev 2, two Leica M3's, a Rolleiflex, a Linhof, two Contaxes, two 4 x 5 Speed Graphics (for which he cuts his own film), and a few other odds and ends.

Garanin's background is fairly standard. He was a member of the amateur photography club in his high school—most schools in the larger cities have one, with a teacher who guides the kids' efforts. He then became an apprentice photographer on an agricultural paper, where he stayed until the war. He was a war correspondent, and joined Soviet Union in 1949, when the magazine was founded. He struck me as a more artistic type, someone less concerned with reporting and more with creating interesting images. To quote him, he likes to "tear pieces out of life." He says, "Life offers much, there is no need for invention." For his own amusement he likes to sit colleagues and friends on a wooden

#### SOVIET EQUIPMENT: THE ACCENT'S ON 35

Judging by what I saw of Russian equipment, it can produce negatives comparable to those produced by the best German and Japanese cameras and lenses.

The cameras are rather bulky, true, and not quite so quickly and easily handled as the ones we work with. (The Russians are some years behind in adding devices like the LVS system.) Still, once familiar, these cameras are fine.

The most advanced model I saw was the Leningrad, a 35mm rangefinder with cloth focal-plane shutter, an excellent built-in 1:1 viewfinder for lenses from 50 to 135mm, and a sequence motor for bursts of up to 18 frames. Its price (in the USSR) is about \$200—and this has caused near-capitalistic competition with the makers of the Fed, a poor copy of the Leica IIIa that sells for \$130-180. The price difference is small compared with the quality difference, so Fed sales have suffered—and the makers are threatening to bring out a super-Fed that will make the Leningrad look silly.

The Zorki is similar to the Fed, but its latest model has a 1:1 viewing window for the 50mm lens, and the lenses (from 28 to 135mm) are of high quality. Few of the lenses have clickstops, though.

The Kiev, another 35mm rangefinder, is the favorite with most Russian pros, though it leaves me, well, not cold but cool. It's a heavy-weight copy of the old Contax II (with a view-rangefinder system that naturally seems out of date to a Westerner); the latest models have a built-in exposure meter. Still, I found it a sturdy, satisfactory camera. The price is about \$200.

The Start and Zenith are 35mm single-lens reflexes with cloth focal-plane shutters. They're bulky, but felt good when I handled them. They take a fine range of fully coated lenses in light metal mounts, from a 37mm f/2.8 to a 500mm f/8. The Start costs about \$200, the Zenith \$75.

But the most amazing Russian camera for my money is the Lyubityl (meaning "lover"). The model II is a pretty fair copy of the Rolleiflex or -cord, with a 75mm f/4.5 lens and all the usual features, and it sells for only \$15. I ran two rolls of film through it and was astounded at its ease of operation, the sharpness of the negatives.

Russian-made black-and-white film comes in four types—a slow orthochromatic (15 Din or about 25 ASA), and three panchromatics ranging up to 28 Din or about 500 ASA. As for color film, the photographers I met talked about only one type, a negative film similar to Ferraniacolor (an Italian film not available in the US) and rated at about 25 ASA. I didn't hear much about Russian developers—the pros use a lot of D-76 and Agfa 19.

Photofloods are plentiful, but I didn't see a single reflector flood. There are two Russian-made electronic flash units—the dry-cell battery Fil and the wet-cell battery Luch. Two or more Luches can be wired together, making what's called a Gigantiluch.—JERRY COOKE

box and do formal portraits of them.

Both of these photographers travel a lot, all over the Soviet Union, and also to foreign countries. They get their assignments from the head of the department, then take off on their own.

Their magazine is the largest in the country, and is published in 16 languages. They have ten photographers, some darkroom men, and one man in charge of all equipment. Most of the cameras and lenses are owned by the magazine, i.e. the state. However, some of the photographers, like Garanin, own cameras themselves. Karolyov has his pictures developed in D-76; Garanin likes to experiment.

We discussed lights, electronic flash, and flashbulbs, and both of them said

that the trend in the USSR is away from using artificial light. Says Garanin: "I used to string up eight or ten flashbulbs for one picture, but no more. It's Life that counts." Says Karolyov: "It's very simple, when it's too dark we just don't take pictures." Say I: "What paradise!"

The way their magazine works is quite interesting, and slightly different from our system. The staff, photographers and writers, go out every month and work on stories, which are tentatively planned for a certain number of pages. When the deadline is near, everyone comes back to Moscow and gets his stories ready. On the appointed day the whole staff meets around a large green table in the editorial offices. They then

(Continued on page 112)

**HIGH ANGLE** helped Henry Reavis, Brooklyn, to isolate these children; and he panned with them to blur

legs of passers-by. Nikon S3 with 50mm Nikkor f/1.4 lens, Kodak Plus-X film, 1/30 sec. and f/16.



## MONTHLY CONTEST

Send  
Your  
Best Shots  
To MODERN.  
Win \$25!

### Where there's a street there's a picture idea

THE ONLY TROUBLE with streets is that they thrust too many ideas at you. Faces, groups, buildings, overall views—with all these struggling for your attention, you have to concentrate on one idea at a time, ignoring the rest. The problem is to make your camera see things the same way—that is, to exclude or minimize everything but the chosen idea. How? Three of the pictures here show simple, effective ways to isolate a subject in a busy street.

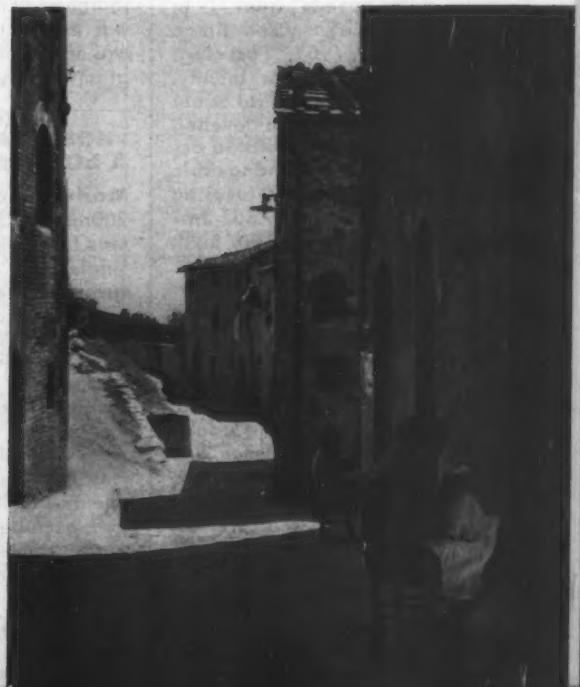
Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger. Polaroid prints may be submitted in original size. Your name, address and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first-class postage), self-addressed envelope if you want us to return pictures we're unable to use. Send them to Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.*



**LONG FOCAL-LENGTH LENS** eliminated all distracting surroundings from the picture at *left*. Jerry Seuferling, Long Island City, used a 300mm Kilfitt on his Hexacon, chose fast shutter speed to catch the couple's fleeting glance. Ansco Super Hypan, 1/500 sec., f/8.

**CAREFUL FRAMING**, with the pigeons masking much of the background, enabled Enzo Chiurlotte to select this amusing composition (*below, left*) from crowded St. Mark's Square in his home town, Venice, Italy. Rolleicord, Ilford HP3, 1/50 sec., f/8.

**ABSENCE OF MOVEMENT** allowed Anne Epstein, Brooklyn, to take a comprehensive but uncluttered view of the Italian back street *below*. Using a Rolleiflex with fast film—Ilford HPS—she could stop down to f/22 for depth and still freeze the women's busy hands at 1/500 sec.



# MODERN

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to and passed as acceptable by our technical department.

## HASSELBLAD SUPER WIDE C 2 1/4 X 2 1/4



**Manufacturer's Specifications:**  
Hasselblad Super Wide C 2 1/4 x 2 1/4 camera. Lens: Carl Zeiss Biogon 38mm f/4.5. Shutter: Synchro-Compur with speeds from 1 to 1/500 sec., MX sync., self timer. Angle of view: 90°. Focusing: Manual, from 12 in. to infinity. Other features: Hasselblad Super Wide viewfinder, built-in leveling bubble. Uses many Hasselblad accessories such as interchangeable magazines, ground-glass focusing attachment. Price: \$489.50. Importer: Paillard, Inc., 100 Sixth Ave., New York 13, N. Y.

Perhaps the most fascinating of the highly specialized cameras are the extreme wide-angle instruments designed to take pictures where no ordinary wide-angle lens will do. Among those cameras are the Brooks-Plaubel Veriwide 100, the Panon, and the Hasselblad Super Wide. Now, Hasselblad has brought out the Super Wide C—much like the previous model, but with some significant additions and changes.

The Super Wide C has a winding crank that cocks the shutter and advances the film. It replaces the more cumbersome—and comparatively slower—winding knob which wound the film on the original Super Wide. Also, on the older model, you had to cock the shutter manually before each exposure.

The new Synchro-Compur shutter, with its EVS system, leads to our only criticism of the Super Wide C in comparison to the earlier Super Wide. To set f-numbers and shutter speeds independently you must press the EVS lock back with one hand, and adjust the shutter-speed dial with the other. This is a rather complicated operation.

The shutter release is now conveniently located on top of the camera instead of in front as on the older Super Wide.

The Biogon lens retains all of its virtues—with an automatic depth-of-field indicator (two movable bars) on top of the lens barrel as an added feature. Incidentally, the lack of a rangefinder is barely noticed. Depth of field at f/22 is from 26 in. to infinity when lens is focused at 4 ft.

Our tests indicated that overall sharpness of the Biogon lens we tested was excellent at all apertures. There was no sharpness fall-off at the edges at any aperture.—M.A.M.

## KOMURA 200MM F/3.5: A LONGER, LIGHTER LOOK

**Manufacturer's Specifications:**  
200mm f/3.5 Sankyo Koki Komura lens for Exakta, Pentacon threaded single-lens reflex cameras. Features: preset apertures to f/22, minimum focus 7 ft. Price: \$149.50. Importer: World Camera Corp., 82 Wall St., New York 5, N. Y.

Any photographer who analyzes the contents of *Life* magazine each week knows that the long, fast 180mm lens has become a most important photojournalistic tool. With it, massive pore-encrusted faces of notables are easily caught candidly in offhand moments even in poor light. The actual

lens most responsible is the East German-made 180mm Carl Zeiss Jena Olympic Sonnar f/2.8, a truly staggering piece of glass, excellent in quality, heavy in mount, and high in price (generally about \$300). It can be used on 35mm or 2 1/4 x 2 1/4 cameras.

After rather exhaustive tests of the Komura 200mm f/3.5, we're happy to report that there's now an alternative to the Olympic Sonnar—for 35mm use, at least. The Komura 200mm won't cover a 2 1/4 x 2 1/4 negative, but it performs astonishingly well for the smaller size film. Although the Komura achieved its best point somewhere between f/5.6 and f/8, full aperture produced splendid sharpness and quality right to the negative corners with only very slight amount of flare. And sharpness held down to f/22.

In addition, the focusing mount is exceedingly smooth, excellently finished and heavily knurled. The closest focusing distance, 7 ft., allows you to fill up that negative with a portrait head. The preset mechanism is positive and handy to your fingers. And the lens itself measures only 6 1/2 in. in length, 2 1/2 in. in diameter and weighs a mere 26 ounces.—H.K.

## NIZO HELIOMATIC—AN 8MM WITH 16MM IDEAS

**Manufacturer's Specifications:**  
Nizo Heliomatic 8mm movie camera. Exposure system: Semi-automatic. Lenses: Rodenstock 6.5mm f/1.6 wide-angle, Schneider Kreuznach 38mm f/2.8 tele, and Schneider Kreuznach 13mm f/1.9 normal lenses. Other features: Backwind crank, 8-64 fps, manual setting, exposure counter, single-frame and continuous-run cable release sockets, lens slide-lock, adjustable finder eyepiece. Price: About \$300.00. Importer: Heinz Photo Co., 5 Union Square West, New York 3, N. Y.

Here's an 8mm camera which certainly proves that you can pack as many features into a comparatively small 8mm camera as you can into a

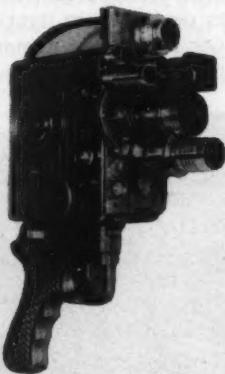
# TESTS

the newest cameras  
the latest films  
important accessories

large 16mm—and still have a camera that is free of trouble. All too often cameras with too many "advantages" prove to be mechanically unsound.

But in two weeks of shooting, the Nizo functioned without a hitch. The sliding lens turret worked smoothly and without signs of wear. The rectangular piece of metal holds three permanently mounted lenses plus the semi-automatic electric eye photocell. A system of interlocking gears connects the cell and the lenses. Setting one lens sets all three.

The electric eye proved rugged despite less than gentle handling and provided accurate exposure readings



when used according to standard meter practice. However, we were a bit unhappy about the three different speeds of the lenses. There's only one diaphragm scale, from f/1.9 to f/16, for all three lenses. Thus, since the tele is only an f/2.8, while the normal lens is an f/1.9, we had to check the scale in dim light to make sure that we did not underexpose with the tele by using a setting that did not exist for the lens. When the built-in meter was used in conjunction with the f/1.6 wide-angle lens, overexposure often resulted since the meter is geared for a maximum aperture of f/1.9.

As a lens is positioned in front of the film aperture, the corresponding viewfinder front element rotates into position in front of the optical finder. The three elements—wide-angle, tele, and normal—are on a separate cir-

cular turret that rotates in coordination with the lens slide.

The exposure index dial is conveniently placed on the front of the camera and once set cannot become accidentally disengaged. Exposure indexes you can use with the camera range from 12 to 400 on the model we tested. Rotating a lever in front of the camera to line up a needle with the center of the viewfinder sets the exposure.

Practically the whole left side of the camera swings away for loading. The spring-loaded gate holds film securely in place for excellent registration and film plane positioning. Film guides on either side of the single feed-take-up sprocket drive swing out of the way for loading. The camera cannot be closed unless the guides are correctly reseated.

The backwind shaft is covered by a threaded cap when not in use. A wind key on the left side of the camera makes it possible for the filer to take up slack backwound film snugly on the feed spool.

The footage counter is extremely accurate—more so than the counters on several other comparable units we've tested. When 25 ft. of one side of double-8 film has been exposed, the camera automatically stops—no matter what the state of the spring motor. To continue the motor run in order to wind the trailer on the take-up spool, you must press a small release button under the counter. No more shooting without usable film in the camera with this device.

Our shooting test results were impressive with all three lenses. However, frames showed some overall fuzziness at maximum aperture—f/2.8—with the tele lens. Normal and wide-angle lens tests indicated slight unsharpness only at the corners of the image at maximum aperture. The frames per second speeds—8, 16, 24, 32, and 64—proved to be extremely accurate. However, we noted that the motor tended to slow up for about the last foot or so of the wind—not uncommon in many 8mm cameras.

—M.A.M.

## SELF-CONTAINED UNIT IN MECABLITZ FAMILY



**Manufacturer's Specifications:**  
Mecablitz 103 self-contained transistor monitor electronic flash unit.  
**Operation:** 6-volt "Dryfit" rechargeable battery. **Recycling time:** 6 to 8 sec. **Flash duration:** 1/1000 sec. **Other features:** 70-75 flashes; external recharging unit for 110- and 220-volt current; reflector angle of coverage, about 65°; 5500K color temperature; ready-light and flash button attached to flash head. **Price:** \$59.95. **Importer:** Burleigh Brooks, Inc., 10 W. 46 St., New York 36, N.Y.

The two-piece Mecablitz 102 electronic flash unit we reported on in December now has a companion one-piece model, the Mecablitz 103, with the same innards in a new package.

Only 8-in. high, with a head measuring 4 1/2 x 2 1/2 x 3 1/2, the 2-lb. Mecablitz 103 has a movable camera bracket which can be adjusted to any height or horizontal angle on the post. Since you can also remove the unit from the bracket, you can aim the flash in any direction.

Our tests showed the performance of the 103 to be almost identical with the two-piece model. The transistor monitor circuit, rechargeable battery, and other features work the same way. We got the best results when using a guide number of 30 for Kodachrome. On a full charge, the "Dryfit" battery gave us around 70 flashes, with a recycling time of about 7 sec.

—D.L.M.

# TWO LIGHT MOVIES

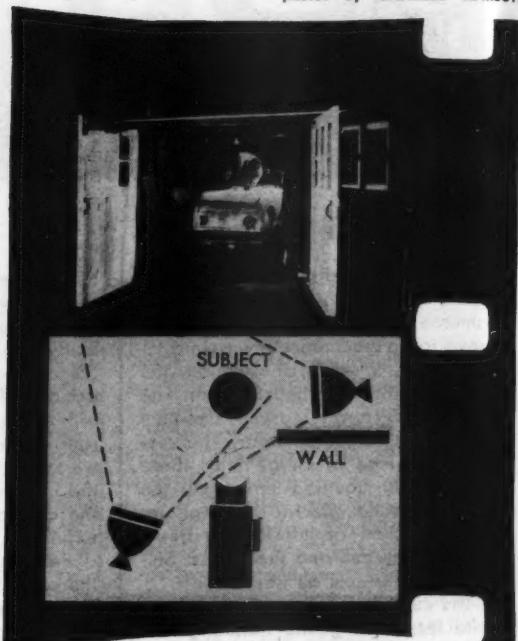
A SECOND PHOTOFLOOD PROVIDES MORE LIGHT FOR GREATER SHADOW DETAIL AND BETTER OVERALL SCENE COVERAGE.

LAST MONTH we demonstrated that careful placement of a single photoflood results in plenty of light for living room film making. But no matter how much ingenuity you apply, the use of one photoflood has its limitations. One light won't cover more than medium shots or close-ups. Also, deep shadows are difficult to avoid. A second light not only lets you shoot bigger scenes, but helps you to increase detail in shadows. More important, you'll find two lights useful in those movie situations outside your home—wedding receptions and parties, for example—where you can't use all the lights you want.

Just to prove our point, we decided to shoot a young hot-rod enthusiast at work on his car. The car presented severe lighting problems (see *photo No. 3*) and the garage complicated them. Its restricted space, cluttered with all sorts of gear, made a more elaborate lighting arrangement extremely impractical. One light would have been inadequate—and several lights impossible because there weren't enough circuits.

How large a scene can be filmed with two lights is demonstrated in *photo No. 1, this page*. We wanted an overall shot of the garage and the boy at work. We aimed one light from near camera position directly at the garage doors to light the foreground. However, the boy and the car were still not adequately lit. Exposing for the foreground would have underexposed the boy; exposing for the boy would have overexposed the foreground. We placed a second photoflood behind the garage wall, where it would not show up on film, and aimed it at the car. The light more nearly balanced the exposure between the boy and the foreground of the scene—the garage exterior.

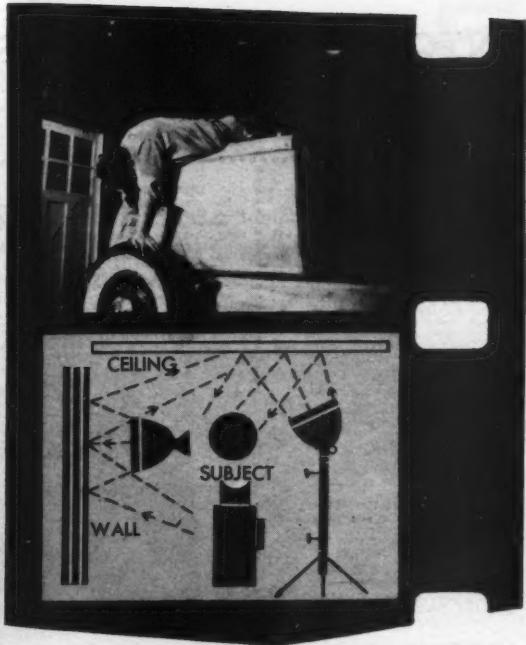
It's quite possible with two lights to shoot with as much as 18 ft. between camera and subject with an f/1.4 normal lens (13mm for *(Continued on page 120)*



**1. FRONT AND SIDE FOR LONG SHOT:** Photoflood near camera provides overall main light. Second photoflood behind door and out of camera range fills shadows and builds up light level.



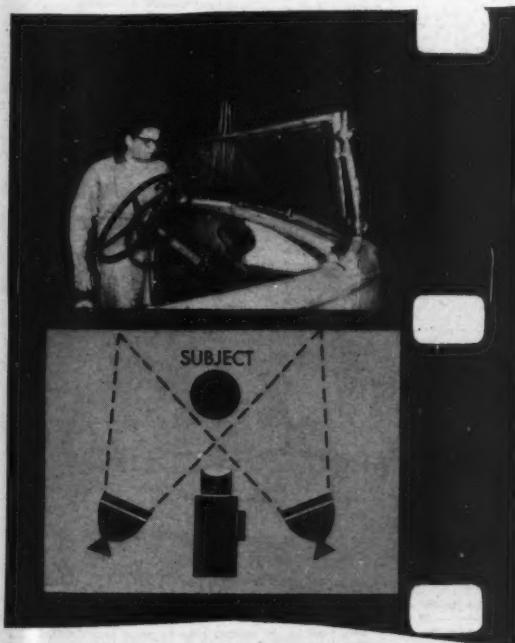
**4. OPPOSED FOR CLOSE-UPS:** One light, high and behind the boy, highlights his head. Second, in front and to side, at the same height, illuminates foreground, background.



**2. BOUNCE FOR MEDIUM SHOT:** One photoflood bounced off nearby wall provides soft directional light. Second light bounced off ceiling gives diffused lighting over the entire scene.



**3. HIGH, LOW FOR AWKWARD ANGLE:** Boy under car was in shadow despite light directly through car. Placing second light on floor eliminates unwanted shadows, emphasizes action.



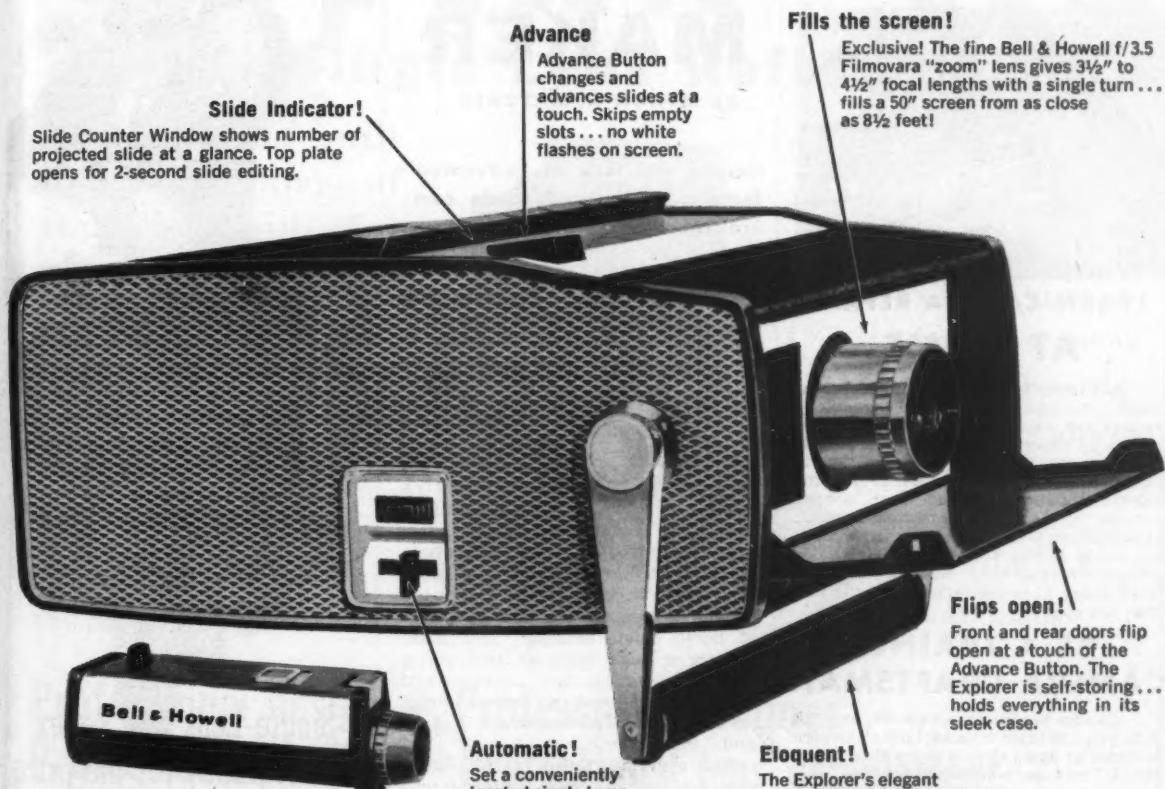
**5. DIRECT FLOOD FOR MOST LIGHT:** We wanted small lens opening for maximum depth of field, so one photoflood was placed on each side of camera to get maximum concentration of light.



**6. OVERHEAD FOR CLOSE-UPS:** Placing lights high on stands, slightly behind subject, produces highlights on face and fills in shadows in medium close-up of boy. Lights also strengthen outline of car.



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# the MOVIE MAKER

by MYRON A. MATZKIN

Despite the lack of "advanced" features, low-priced movie cameras can be used for special effects.



A whole new breed of 8mm movie cameras has appeared in the last few years. Looked at candidly, they offer only the barest essentials for making movies. Most, if not all, of the extra features—variable frames per second, zoom finders, backwinds, frame counters—have been eliminated. This way, the price has been kept low enough to attract millions of people to home movie making. But many owners of basic cameras have gotten the erroneous idea that a camera with only one speed and one lens is limited to making movie snapshots. Not so, and I can prove it.

For example, those special effects that you may have seen in films at your local theatre or at a club of serious amateur movie makers are not entirely impossible for the man with a Kodak Brownie or Bell & Howell Monterey, to name only two of the low-priced cameras available.

**Reverse filming:** Suppose you wanted to film your youngster tearing around in his express wagon. After filming the usual long shot, medium shot, and close-up—what then? This:

Have him move close to the camera so that he fills the lens. Turn the camera upside-down. Then tell him to back away in as straight a line as possible as you start shooting. When you get the film back from the processor, cut it out of the rest of the footage and turn it end for end. Then turn it over so that sprocket holes will match up and reslice it into the rest of the sequence. The film will show the youngster and his wagon appearing to collide with the camera. (When projecting the finished movie, you'll have to refocus the projector at the beginning and end of the reverse shot, as the image is on a different plane.)

**Stop motion:** Here's a technique often used by professionals to make people (Continued on page 100)

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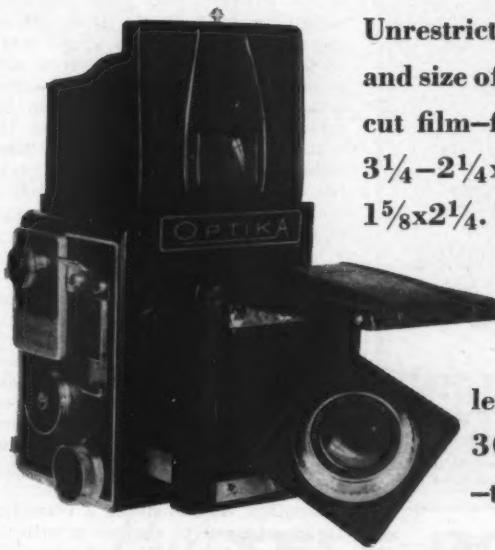
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**MOVIE MAKER**

(Continued from page 98)

and objects appear from nowhere. You can do it too.

You may be planning to shoot a birthday party. One of the scenes is certain to show the cake brought in from the kitchen. Instead of filming the scene in the ordinary way, try this:

Make a medium shot of the table and then move in for a close-up of the child for whom the party is being given. Before you start shooting, mount your camera on a tripod. Frame the shot to take in part of the table. Now, as you film, have the child stop whatever she is doing in mid-action and hold it. Place the cake on the table, have the child continue the action, and start shooting again. Since most kids love to act, ask her to register surprise. The processed footage will show the cake appearing by magic in front of a startled child.

**For better sequences**

**Continuity devices:** Many advanced cameras provide for making fades and dissolves right in the camera. When the light level is low—requiring an opening no smaller than f/4—you can make a fade-out with a basic camera by closing the lens to the smallest aperture. In brighter light, however, you may fail to get a total blackout at the end of the fade.

Another way to make a transition from one scene to another is with the swish pan. As you finish shooting one scene make a swift panning action away to left or right. Start the next scene by panning quickly in the same direction, but this time bring the camera to rest for normal shooting of the scene. The two blurs will appear almost to blend, providing an interesting means of linking place and time.

**Animated titles:** Everyone knows that a title adds polish to a film—but most people get tired of just shooting words on a background. An animated title can be made quickly and without resorting to an elaborate titler set up.

First, select a background and place it on the floor. It can be a picture out of a magazine or a photograph that fits in with your film. Or a simple piece of colored paper will do. Cut out (or buy them at your local photo shop) the individual letters in your title. Arrange them on the background to spell out the words. Next, set the camera on a tripod, but position it so that the letters appear upside-down in the finder.

Use a barlight or two floods for illumination. Shoot a few seconds and stop. Remove one letter and shoot a single frame. Continue until all the letters are gone. Shoot a few seconds on continuous run. When the film is processed, flip it end for end, turn it over, and splice it into your film. Here's what you'll see. At first, only the background will appear. Then each letter will pop into place.—THE END

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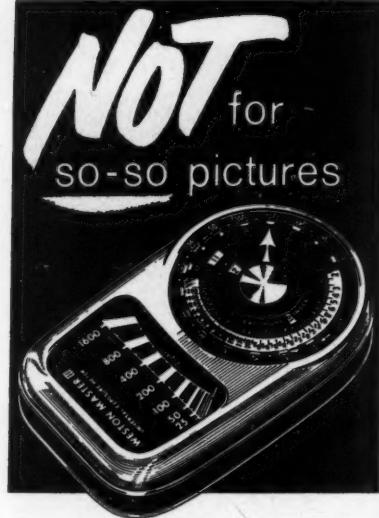
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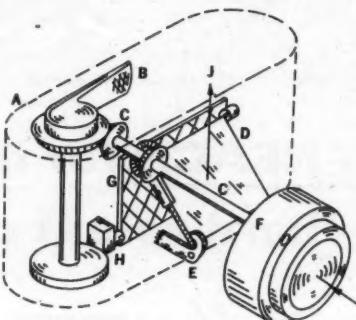
**WESTON**  
exposure meters

### SINGLE-LENS REFLEX

(Continued from page 61)

Now let's take up overall brightness. The finer the grinding of the ground glass, the brighter will be the viewing image, and correspondingly the less distinct becomes the point of sharpest focus. You'll find that the coarser ground glass will be less bright, but will help you arrive at the point of sharpest focus more swiftly.

Consequently the most brilliant viewing images are produced with a clear glass screen. These are called brilliant non-focusing viewfinders and are often used in conjunction with a central spot ground glass that's actually for focusing. This system, originally developed to provide a brilliant image in the pre-World War II Voigtländer Focusing



**LEAF SHUTTER REFLEX:** When lever (B) atop camera (A) advances film, shutter actuating shaft (C) brings down mirror (D) which is then held by catch (E). Film baffle (G) covers film, and is held by latch (H). Shutter-cocking shaft enters back of shutter at (F), opens shutter and diaphragm, allowing light to enter lens and be reflected to ground glass (J) and then through pentaprism.

Brilliant twin-lens reflex, is today used on the Agaflex, Contaflex and Bessamatic cameras—although these latter three have a central split-image rangefinder as well. Obviously the ideal is to grind a ground glass fine enough to deliver a brilliant image but sufficiently coarse to make focusing easier. But there are other ways to skin this cat.

If the ground glass is incorporated into the bottom of a steeply curved condenser lens, overall brightness is increased and the traditional loss of apparent brightness in the corners of the ground glass is often minimized. However, such a curved condenser causes loss of sharpness in the corners of the ground glass (see illustration, page 58). A complicated eyepiece design can help compensate for this unsharpness, but it's expensive.

The Fresnel lens, however, has eliminated many of the brightness problems.

(Continued on page 104)

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## SINGLE-LENS REFLEX

(Continued from page 102)

This is an adaptation of an invention of Augustin Jean Fresnel (1788-1827). He evolved a method of increasing and improving the power of the light beams for lighthouses. Up to the time of Fresnel, lighthouses had employed huge, heavy, and extremely expensive condensing lenses and mirrors to focus the beams of light far out to sea. Fresnel found that he could duplicate the effect of the condenser by reducing the condenser curves to a series of concentric rings of prisms and small wedges. This "Fresnel" lens could be made from a relatively thin, flat piece of optical material.

About ten years ago, Fresnel's invention was applied to photography (see illustration, page 58). Fine circular grooves were cut concentrically in a thin plastic sheet. These grooves were designed to have a straight-line slope at their edges equivalent to the curve on the condenser lens. By replacing the heavy condenser with the Fresnel lens, optical designers produced the brightness of the condenser without the loss of sharpness at the edges caused by the curvature of the condenser (see illustration, page 58). The Fresnel lens had only one drawback—the concentric rings when seen through the finder interfered with focusing. The designers tried to tone down the rings, make them less obvious. As a result, brilliance was lost. Finally they hit upon the solution used in every Fresnel-equipped single-lens reflex today. They would leave the central part of the picture area clear—for a split-prism rangefinder or plain non-Fresnel ground glass.

### How rangefinders work

Once the brilliant viewing system for the single-lens reflex was set, designers sought to include a central rangefinder as a secondary focusing aid. Here's how such a feature works: two small circular wedge prisms are set into the bottom of the ground glass. The prism wedges are placed so that the thick parts of the wedges are on opposite sides of the circle. When a lens is focused properly the two images within the rangefinder coincide (see top illustration, page 59).

The ability of the rangefinder to produce a properly focused image depends upon two factors—the prism's accuracy in manufacture and its placement within the ground glass. This includes the so-called "install-it-yourself" prisms which were in vogue a few years ago. The rangefinder's ease of operation depends upon the steepness of the prism faces. The steeper the angle, the more separation the two rangefinder images will have as you focus the camera (see illustration, page 59), and the finer the focus-

ing adjustments possible. The greater the diameter of the camera's lens and viewfinder eyepiece, the greater can be the angle of the wedges. When the steepness of the little wedges becomes too great, one half of the prism rangefinder will go dark and it becomes impossible to use. Thus a compromise prism angle is often adopted—an angle which must take into consideration the diameter of lenses other than normal. The rangefinder must work with tele and wide-angle lenses as well.

This leads us to the so-called "normal" lens of the single-lens reflex. If we accept the diagonal of the negative area as the proper focal length for a normal lens, we arrive at a length of about 44mm. Because the first lens designers confronted with a 35mm single-lens reflex (the Exakta) were unable to design a fast lens of from 44 to 50mm which would not interfere with the interior swinging mirror, they adopted 58mm as a standard focal length for their lenses.

### The popular 58mm lens

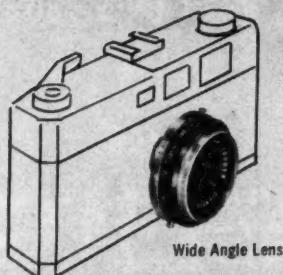
This length gave them adequate distance between the mirror swing and the back element of the lens. While the original reason for the long focal length was this necessity for mirror clearance, the designers soon learned from the enthusiastic purchasers that there were other advantages in the slightly longer focal length. The longer lens had, of course, produced less depth of field at any given distance and aperture. It was therefore easier to focus. Moreover, the slight increase of focal length made the single-lens reflex an ideal portrait camera, since the added length allowed the photographer to increase his camera-to-subject distance slightly and thus decrease the apparent distortion usually encountered when shooting close. Therefore, many manufacturers continue to use a longer-than-50mm focal length even today, when lens designers are quite capable of solving the problems connected with 50, 45, or even 35 and 28mm focal lengths.

Lenses of focal lengths other than normal still pose some problems to designers. Virtually all wide-angle—under 40mm—lenses for single-lens reflexes must be of an inverted telephoto design so that the rear lens element can clear the swinging mirror. Ordinary or symmetrical wide-angle lenses for rangefinder cameras must be mounted quite close to the film plane, an impossibility in single-lens reflex design. While the inverted telephotos perform well, their very design necessitates an extremely large front element to cover the angle of view and to gather light. Any inverted telephoto wide-angle lens is usually bulkier than its symmetrical counterpart for rangefinder cameras. In addition, the

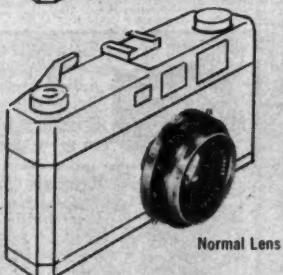
(Continued on page 106)



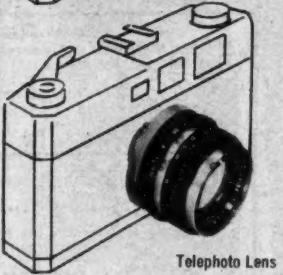
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## SINGLE-LENS REFLEX

(Continued from page 104)

inverted telephotos can seldom be made with the wide apertures now quite normal for standard rangefinder camera wide-angle lenses. For instance, a 35mm f/1.8 or f/2 is no longer considered unusual for rangefinder cameras. A 35mm f/2.5, however, is as fast a good lens as has yet been made for reflexes. Lastly, the wide-angle lens with its great depth of field proves more difficult to focus, since the exact point of sharpest definition is often hard to determine. A reflex user often has to desert the ground-glass focusing area completely and rely on the rangefinder.

While wide-angle lens problems demonstrate a significant reflex weakness, the telephoto or long focal-length lens shows its advantages. With a 35mm prism reflex you can hand-hold lenses up to 300mm without the heavy, bulky reflex housing and cable releases which must be used with rangefinder cameras. At present, no lens of a longer focal length than 135mm can be coupled to a rangefinder focusing system.

### Why the dim edge?

In present reflex camera designs, an obvious but minor trouble does occur with long lenses. Because the optical engineer must keep the swinging mirror fairly short so that standard lenses can be fitted fairly close to the film plane, the reflex camera mirror does not reach far enough for full coverage of the picture area. In standard focal-length lenses, the angle of beam of light heading toward the bottom edge of the film is wide enough when it reaches the mirror to allow the mirror to reflect most of the light to the ground glass. For the long focal lengths, however, the angle of beam heading toward a focus at the bottom of the mirror is relatively narrow (see illustration, page 59). It does not catch the edge of the mirror. Consequently, when you look through the viewfinder, the top of the picture seems darkened or often incomplete. As the telephoto is stopped down, the darkening at the edge becomes worse because the light beam becomes even narrower. This edge darkness reaches complete blackness at about f/8 if you are using a 300mm lens.

Like the rangefinder cameras with their interchanging projected picture area frames and complete parallax correction, the single-lens reflex automatic lens mechanisms have become more complex as they have evolved. First we were inconvenienced but content to close the lens down manually just before we pressed the shutter release. Next we had the preset lens which could be preset for

(Continued on page 110)

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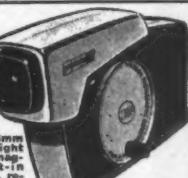
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## **POLAROID CONTEST**

*(Continued from page 80)*

the non-winning contestants may have lacked in skill of execution, they had more than their share of imagination and inventiveness. Compared to the entries in the first Polaroid picture contest in 1956, these pictures record an amazing improvement in the picture level of the amateurs.

There were separate classes for professional photographers and amateurs. In each class there were six winners: three first prizes of \$250 each; three second prizes to be a choice of a Polaroid Land camera Model 110A, or 48 rolls of film, or a Polaroid Land Film Holder #500 for 4 x 5 cameras with 10 boxes of Polaroid's new 4 x 5 sheet film.

Second-prize-winning amateurs were: Mr. and Mrs. Melville W. Ghen, Irwin, Pa.; Mrs. Janice W. Safar, Ft. Harrison, Ind.; Mrs. Paul T. Seamans, Gill, Mass. Second-prize-winning professionals were: William Farrell, Hollywood, Calif.; Tana Hoban, Philadelphia, Pa.; Morris H. Jaffe, New York City.

Unfortunately, there is no space to reproduce their pictures, which were of high quality.

The prize winners used a variety of Polaroid Land camera models—110A, 150, 95A, 80—representing the entire range from the least expensive to the most complex. The camera model employed was not considered as a factor in the judging. One amateur and four professionals made use of the Polaroid Land Film Holder #500 and 4 x 5 sheet film for their prize-winning pictures.

Four of the winning amateurs are fairly recent converts to pictures in a minute. Harold Bergstrom, the Ghens, and Guillermo Gonzales have had their cameras about a year, or less. Charles Fickel used a camera he bought two years ago, ostensibly as a gift for his wife.—J.W.

## **WAY-OUT COLOR**

*(Continued from page 66)*

Look at the photograph *top right, page 68*. Time: Winter evening, 1955. The place: 57th St., New York City. It is snowing and getting dark. The few people on the street are bundled against the cold, hurrying toward their homes. Saul Leiter pauses in his walk to photograph. He does not frame the passers-by, recording their expressions, attitudes, or discomfort. Instead, he examines a store window. He focuses first on the contents of the window, watching the patterns of the out-of-focus street behind him on the ground glass. Then he shifts his focus slowly. The window display

*(Continued on page 110)*



## SINGLE-LENS REFLEX

(Continued from page 106)

any aperture. Just before the shutter was released we turned the lens barrel and the aperture ring would stop at the desired opening. Then we were given cameras with mechanisms which shut the lens down automatically when the shutter release was pressed, but we had to recock the lens to full aperture before we focused for the next picture (see illustration, page 60). Next the lens was recocked automatically as we wound the film (see illustration, page 60). Finally designers were able to give us a lens which would open to full aperture by itself as soon as the picture was taken (see illustration, pages 60, 61). Designers then turned their attention to the mirror system. The rapid-return mirror, which flashed upwards just before the picture was taken and returned a moment after, was developed. Although many arguments have raged as to whether the rapid-return mirror jars the camera during exposure, the present designs do not seem to do so.

We find other features being added rapidly—provision for motor drive, zoom lenses, and so on. The perfecting of the single-lens reflex is now moving swiftly.

What does the future hold for the single-lens reflex? Certainly we can expect brighter finders, smaller bodies, quieter shutters. We can expect a trend toward the zoom lens, which works ideally with the single-lens reflexes. We may get much faster lenses whose maximum openings can be used to achieve a brighter viewing and focusing image. To allow lens mountings closer to the film plane, mirrors in the future may slide downwards (as in the Bronica 2 1/4 x 2 1/4 single-lens reflex) or divide into two parts (as in the Exakta 66 2 1/4 x 2 1/4 reflex). There will probably be even less standardization of lens mounts than there is now, as more and more manufacturers find their own techniques for greater automation. And, of course, more cameras will offer better built-in and coupled exposure meters.

While it's fun to speculate about the future, we can take comfort in the present. The single-lens eye-level reflex has within ten years risen to offer the rangefinder camera its first serious competition in the 35mm field. The leading reflexes today are quite equal mechanically and optically to their rangefinder counterparts. It can only benefit the photographer as these two distinct camera designs battle for supremacy.—THE END

## WAY-OUT COLOR

(Continued from page 108)

slips out of focus, the reflection of the street becomes sharp. Leiter moves in closer and changes angle to get the exact placement of the out-of-focus forms he wants. Then two pedestrians approach, umbrella raised against the storm. A bus churns away down the street. Leiter shoots.

If he had been in the same place under the same conditions shooting black and white with a rangefinder camera, Leiter would probably have used a different approach. Here, the picture interest is in the composition, the color, and the strange use of out-of-focus forms in the foreground.

Leiter made the photograph top left, 68, in the fall of 1958. The place: a large, fully equipped East Side studio owned by photographer John Rawlings. Leiter has been working out of Rawlings' studio for several months. Today he has a fashion assignment for *Harper's Bazaar* to photograph a collection of brown suits and dresses.

For years Leiter had made a project of photographing reflections on the street. Henry Wolfe, the art director of *Harper's Bazaar*, saw and liked this set of pictures. At a preliminary conference with Leiter he suggested using mirrors as props in working on this assignment.

Leiter is an abstract painter. His sense

of color, his feeling for using it, comes from his work in the fine arts. And yet his color photographs are often nearly monochromatic, sometimes with small spots or large masses of contrasting color. He exercises three interrelated controls: 1) choice of subject, 2) choice of lighting, 3) choice of film. In making the portrait for *Esquire* which appears bottom rt. page 68, Leiter posed dancer Carol Brown behind a cut-glass window late in the afternoon. The bluish, deep-shadow light and the reddish inclination of Ektachrome worked in combination to produce the overall wash of purple. The unusual color in the photograph of the Rome Flea Market page 69 depends less on film and lighting than on subject choice. Here, Leiter framed a bluish-green vase in an upper mirror and a spot of brilliant blue sky in the bottom mirror to contrast with the browns.

During the last five years Leiter has worked with most of the available color films. He tries one material at a time, getting to know how it reacts to different exposures under different lighting conditions. "Right now I work with Kodachrome a great deal. I like its sharpness and consistency. At first, its accuracy disturbed me since I was used to the color balance and, very often, color deviations of Anscochrome and Ektachrome. But now that I have used it and understand it, I plan accordingly."

—PATRICIA CAULFIELD

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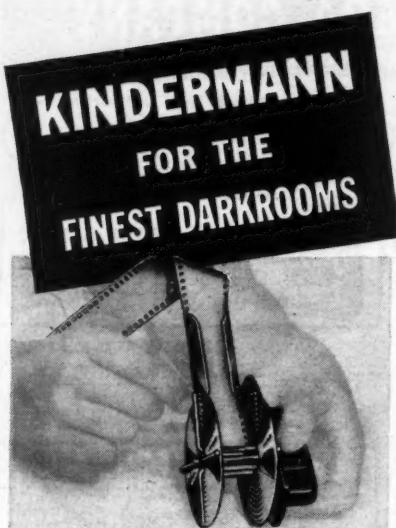
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### USSR PHOTOGRAPHERS

(Continued from page 89)

discuss all stories, argue for their own work, fight for space, and incidentally, also settle their fees for published work.

The man in the Soviet hinterland works in a very different way from the big magazine photographer. Marat Tursun-Choyayev is a 28-year-old UZTAG (Uzbek Telegraph Agency) photographer, living in and working out of Tashkent, the capital of the Socialist Republic of Uzbekistan (population 800,000). Tashkent is 2500 miles from Moscow, in the heart of Central Asia. UZTAG is the local TASS agency, TASS being a sort of government-run combination of the AP, UPI, etc.

#### Encounter in Samarkand

I got to know Marat fairly well. By coincidence, he was sent to Samarkand, the old capital of Tamerlane, at the same time that I was there. He struck me as a fascinating combination of (a) an extremely polite and courteous oriental, with superb manners, a man who would rather die than offend a guest of his country, and (b) a confirmed Russian communist, given to expounding party views and slogans and generally sounding like a *Pravda* editorial.

Marat finished school in 1951, spent three and a half years in the Army working on the battalion newspaper, for which he did some photography and became more and more interested in the medium. He bought a 120 reflex camera and started to show pictures, mostly scenes, to the Tashkent newspapers. He

on his pictures. After he has completed his job, he develops and contacts the films and shows them to his editor. Usually one or two pictures are selected, which are then printed and distributed to whoever TASS thinks they might interest. One copy of each picture goes to the national archives of the USSR, thus, incidentally, establishing the photographer's authorship and copyright.

The rest of the pictures are returned to Marat, who takes them home, files



Yuri Karolyov: "The content is what counts, not the superficial view."

them in his archives and can sell them to anyone that wants them. He gets paid by TASS for each accepted picture, but his payment is dependent on how many newspapers and/or magazines actually publish it. A monthly guarantee, covering a certain basic norm of accepted pictures, is paid him in advance.

Color and airplanes scare him. He doesn't trust either of these progressive mediums. "Eventually," he says, flashing his brilliant teeth, "I'll take color pictures, ride planes, and join the party. But I'm not ready yet, nor worthy of it."

His most important assignment, so far, was the Congress of Asian and African writers which took place in Tashkent last year. "It was magnificent," he says, "that and the Tashkent cinema festival. The spirit of peace, the aura of art. Most of my other assignments fade into a morass of mediocrity."

His equipment is quite impressive. He has a Kiev 1 and Kiev 3a (roughly similar to the Contax II and IIIA), with 35, 50, and 85mm lenses; a 35mm Lenigrad; and a Zorki 4 with 35, 50, 85, and 135mm lenses. Then there is an old Rolleiflex which, he says, "is slightly broken," but still works; a Moskva IV, a 6 x 9 cm bellows camera with a 105mm f/4 lens, comparable to a Zeiss Super Ikonta C. He also uses the Lyubityil II

(Continued on page 114)



Anatoli Garanin: "Life offers much, there's no need for invention."

got a few freelance assignments, worked for a paper, and joined TASS in 1957.

His way of working is simple. He comes to the office in the morning, gets his assignment, and goes out to work





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## USSR PHOTOGRAPHERS

(Continued from page 112)

(see box on page 89 for description).

Marat owns two tripods, two Russian electronic flash units and various reflectors and photofoots. He uses those for his portraits. "The more light, the better the portrait," he told me proudly. His exposure meter stays home when he's in Tashkent, but he takes it out of town with him. "Tashkent light is the best, you don't have to measure it."

Marat's only other problem is cold weather. He is used to the warm, dry Central Asian climate. "When it's cold, I just can't," he told me. "I don't understand all those people in Moscow and Siberia putting up with all that snow."

### A thorough sportsman

Snow is no problem for Boris Svetlanov, the Soviet sports photographer, another fellow I got to know and like. Svetlanov, a jolly bear of a man, was a long-distance ski ace, Soviet motorcycle champion both on land and ice, and a graduate of the Leningrad Institute of Physical Culture. Having been an accomplished amateur photographer, he was made an army war correspondent and documented many army sports activities, meets, etc. In 1947, he joined *Sovietski Sport*, and has been there ever since.

Svetlanov makes lots of trips. "If there is a world championship, I go," he says.

when you consider the array of long telephoto lenses which show up at any Western sports event. He is quite expert at catching emotional moments at the end of a contest. Svetlanov knows, personally, just about every Soviet athlete.

I showed him a published story on Soviet sports which I had done. He studied it with mixed feelings. Proud of the fact that a U. S. magazine had devoted 24 pages to Soviet sports, envious of that much space given to any photographic story, amused by the choice of some photographs which seemed uninteresting to him. But like other Soviet photographers, he studied every page of the magazine including the ads, though he doesn't understand a word of English.

The Russians aren't always complimentary about our work; they feel it's competent and technically very superior, but again, they find it hard to accept a picture for its own sake and in searching for a meaning they sometimes get confused and irritated. I remember showing two Russians a color picture of mine which showed a woman and her naked baby splashing happily in the surf at a Black Sea resort. Their only reaction was: "Our kids have nice bathing suits; why show them naked?"

### Differences and similarities

There were many such walls I ran into in our talks. Often I puzzled over the Russians' attitude, their apparent lack of objectivity, and their stony belief in their theories. Karolyov's description of his handling of the seven-year plan story sounded unlikely to me, but since I wanted to report on my colleagues and their work I listened attentively, and tried to understand.

Pictures are important. They are today, except for music, the simplest, most popular and most easily understood means of mass communication in the world, especially in areas where communication is becoming increasingly important. Magazines, TV, movies, they all mean pictures. The great mass of people on the receiving end of this barrage are our ultimate critics for the simple reason that they only have to turn a page or flip a switch, to render our work unseen and useless. It takes much less time to turn a page than to produce one, and we might do well to remember this little fact on both sides of the photographic curtain.

Karolyov, Garanin, Marat, and Svetlanov are doing their best and I wish them well. As long as they honestly believe in their pictures, their readers will certainly pay them the ultimate respect of looking at them and thus take in whatever they tried to communicate. And that, after all, is what we all hope for when we press the shutter. Even the shutter of a Kiev 3.—THE END



Marat Tursun-Choyayev: "The more light, the better the portrait."

Possibly he will turn up in the U. S. this month, when the Soviet Olympic team comes to Squaw Valley.

Svetlanov doesn't use many cameras. He has a Kiev 3, a Leica M3, and a 2.8 Rolleiflex. His longest lens is a 135mm for the Kiev, which is amazing





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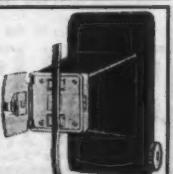
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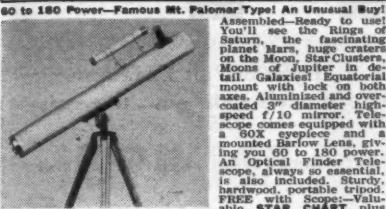
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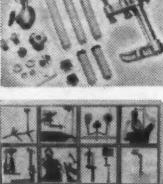
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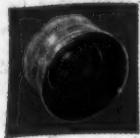
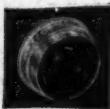
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